

This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

#### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

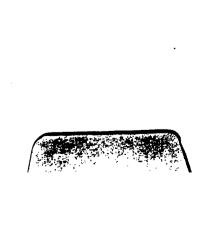
We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + Refrain from automated querying Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

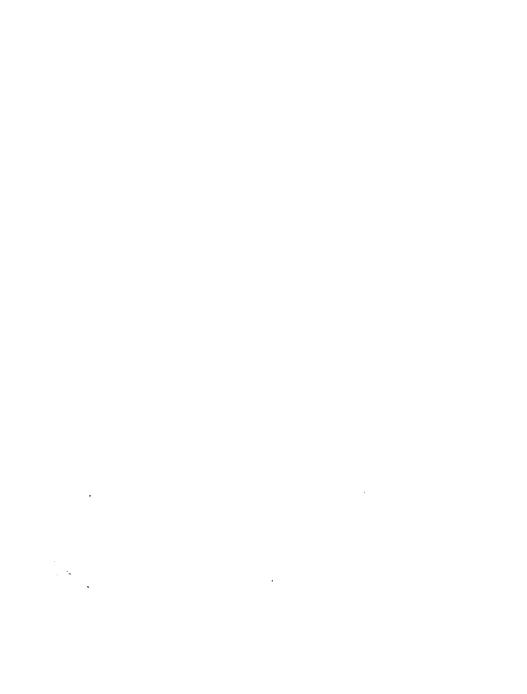
#### **About Google Book Search**

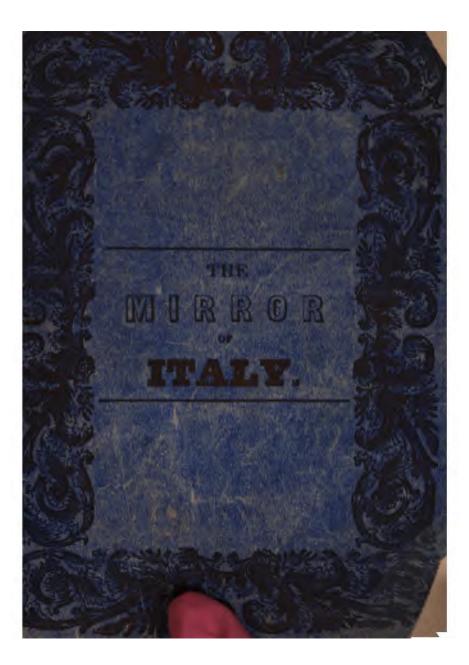
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at http://books.google.com/





	·	





· . . .

### THE

# GRAND MOVING PANORAMIC MIRROR

OF

# ITALY.

PAINTED BY THE CELEBRATED AMERICAN ARTIST

S. B. WAUGH, Esq.,

FROM SKETCHES TAKEN BY HIMSELF DURING A RESIDENCE OF SEVEN YEARS IN THAT CLASSIC LAND.

THE LETTER PRESS ILLUSTRATIONS
BY E. F. MOODY, ESQ.

PHILADELPHIA: 1850. 1 12 12 15

.

•

## THE MIRROR OF ITALY.

In the following pages, it is designed to present to the public a series of descriptions, and of historical facts, which have been compiled from the most authentic sources, illustrative of scenes depicted in that elegant collection of Panoramic views—The "Mirror of Italy."

As a subject for an extended lecture, Italy offers a grand and expansive theme. In her history, that of the world is included; and our language and literature are indebted to her for their most beautiful proportions. All our readers will see, therefore, the impossibility of presenting even the most limited sketch during the short time devoted to an evening lecture; consequently, the proprietors have thought it advisable to issue this auxiliary, hoping that it will meet with the approbation of an enlightened public.

For the artist who made the original sketches, while a resident of that classic and interesting country, and who has since transferred them to canvass, we need not invoke a favourable consideration. The great reputation which he enjoys as one of the very first artists of America, and further, his immense number of patrons, speaks volumes in his praise.

The painting itself is divided into three Sections, corresponding to the general divisions of Italy. The first includes that portion which lies south of the Alps, and north of the States, immediately adjoining the patrimony of the church. The second includes those States, together with Rome, and the principal objects of interest which it contains. While the third comprises the kingdom of Naples.

With these few remarks, we will proceed to a short sketch of Italy; a land praised in the song and story of a thousand classic and modern authors.

Here was born and nursed, that gigantic wonder of an empire that held earth so long within her iron grasp-

She who was named eternal, and array'd Her warriors but to conquer,—she who veil'd Earth with her haughty shadow,—"

Until her eagles flapped their wings in triumph over the proudest cities of the East, and her dominion extended from the Atlantic to the Indus, from the Danube to the heart of Africa. In her only has the ambition of man, and the power he is capable of wielding, been exhibited in its grandest scale. Here patriotism sourced to its lottiess height, and anon, tyranny was exhibited in its most horrible deformity. Here millions.

whom the sword could never conquer, crouched at the feet of the soul-absorbing Cicero: and here the shout of assembled nations rent the air in praise of the greatest, and the first of her Emperors.

But the gorgeous scene has changed.

"The Goth, the Christian, time, war, flood and fire, Have dealt upon the seven-hill'd city's pride: She saw her glories, star by star, expire, And up the steep Barbarian monarchs ride Where the car climb'd the capitol."

The palace of the more than mortal Cæsar has crumbled into dust, valleys have been filled up with her marble ruins, and her monuments throw only a lunar light upon the scenes which they were vainly intended to commemorate.

1

1

Rising from her desolation, sprung the splendid cities of the merchant Dukes. Again the exhaustless East was laid under contribution, and poured her wealth in showers upon that fair land, and once more the star of Italy sparkled with unwonted brilliancy upon the gaze of envious nations. But, alas! kingdoms have shrunk to provinces, and chains clank o'er sceptred cities. Now, "the spouseless Adriatic mourns her Lord," Genoa and Florence exist only in the splendid mementoes of their former opulence, and Italy! beautiful, desolated Italy! still bleeds from the ferocious descendants of Attila and Brennus, from the rapacity of the Goth, the Vandal, and the Frank.

In the following brief sketches, then, the reader must imagine himself a traveller. He has visited and admired the sequestered vales of romantic Switzerland, and gazed, awe-stricken, upon that bulwark of northern Italy -

> "The Alps. The palaces of Nature, whose vast walls Have pinnacled in clouds their snowy scalps, And throned eternity in icy halls Of cold sublimity, where forms and falls The avalanche - the thunder-bolt of snow! All that expands the spirit, yet appals, Gather around these summits, as to show How earth may pierce the heaven, yet leave vain man below."

The mind enlarges as it contemplates the grandeur of the scene: then wandering, turns to the time when the champion of Carthage crossed them, as if to conquer Nature as well as Rome; then, to the day when young Napoleon threw his army, like a torrent, from the St. Bernard; and anon, to the resolute MacDonald and his devoted followers. as they strode sternly on, no sound greeting their ears but the howling blasts of an Alpine winter, and no sight but their own confused mass of 16,000 human beings, which looked but a speck upon the tremendous precipices of the Splugen, and over which Nature was rapidly weaving their winding-sheet.

But the present mode of communication between Switzerland and Italy is much easier than in former times. Hannibal built a road which was never again traversed; but the mighty genius of Napoleon caused a passage to be constructed, which, for beauty and durability, as well as the difficulties surmounted in its execution, is without

a parallel. It is called the "Pass of the Simplon."

From the town of "Brieg," the road winds its way, backwards and forwards, along the crags of the mountain, like a serpent, for twenty dreary miles, when you reach the Hospice, built by Napoleon upon the summit, which is situated in the regions of eternal snow. After resting here, you turn to descend. You move slowly down the precipices and through the deep gullies of the mountain, through tunnelled avalanches, which have fallen upon the path, until you arrive at the terrific "Gorge of the Gondo." Here you wind along a path of nearly 600 feet, cut through the living rock. Over your head shelves the mountain, rising above you until it is lost in the mists which float far below its summit; and below is a yawning gulf, the depth of which the mind is unable to penetrate. You hear the thunder of the cateract which plunges into the abyss, but do not discern that it is lost in foam long before it reaches its stream below. Dense clouds roll above and around you, the wind roars and echoes as it strikes from peak to peak, and all nature shouts that you are in the abode of the Titans, who seem to spurn impotent man as he dares to penetrate their retreat.

Still descending, the traveller soon finds himself in the sunny fields and luxuriant vineyards of Italy, and following the road towards Milan, he reaches the town of Domo D'Osola, situated in the celebrated Val' D'Osola. Leaving this, the next place worthy of our notice is the first scene in the MIRROR OF ITALY, viz. Lake Maggiore.

#### SECTION I.

#### NO. I.—LAKE MAGGIORE.

OME portion of this charming lake is situated in Italy, the other in Switzerland; that part lying in Italy forming the boundary line between Sardinia and Austrian Lombardy. Its direction is that of the meridian, and it is about 45 miles in length, extending from Tenero on the north to Sesto on the south. The greatest breadth is about eight miles, and its elevation above the sea is, according to Saussure, 636 feet. Its depth varies from 325 to 1800 feet.

The natural scenery of this lake is extremely beautiful and picturesque, the lake appearing as the arena of a vast amphitheatre of mountains, from whose sides many large streams originate, and pour their waters into this splendid reservoir.

But perhaps the greatest attraction of this beautiful sheet of water is the small group of islands, situated near the western shore. They are called the Borromean Islands; deriving their general name from the Borromeo family, to whom they belonged.

They have been described with the greatest enthusiasm by some visitors, as being the most delightful places in the world, and have been compared to "Pyramids of sweetmeats, ornamented with green festoons and flowers."

In the scene which is represented, these islands compose a prominent feature; they are three in number. The principal is "Isola Bella, or beautiful island." It was once a barren and unsightly rock; but now terrace rises above terrace, bordered with huge flower-pots, in the forms of horses, gods and goddesses, &c. The whole is formed upon arches, the soil which composes the surface having been brought from the shore. The palace which surmounts it is magnificent. Beneath it is a series of apartments, fitted up in the style of grottoes, the walls and ceiling being inlaid with various coloured stones and shells, and for a summer retreat, must be delightful. The view from this island is enchanting. Mountains rise around it, softened by distance, presenting every climate on their sides — from the eternal winter of the Polar regions to the luxuriant verdure of the Tropics—interspersed with villas and towns on the margin of the lake.

The next island is called "Isola Madre, or mother island." It is adorned with terraces, covered with the finest inhabitants of the garden and forest, refreshed by fountains, and crowned by a splendid palace, the retreat of the Borromean family. There are to be seen in this palace some paintings by Tempesta, who took refuge here, after having murdered his wife and married a more beautiful woman. The last of the group is called "Isola De Piscatori;" so called, from the numerous fishermen which inhabit it.

On the margin of the lake, at a little distance from the town of Aconia, stands a colossal statue of bronze, erected in honour of St. Carlo Borromeo. It stands on an eminence near a seminary founded by him. The figure is represented in the cardinal's habit, looking towards Milan; he has a book under his left arm, while the right is ex-

tended in the attitude of bestowing a blessing. This statue, which is, perhaps, the largest in the world, is 112 feet in height, including its lofty pedestal. It was cast at Milan, and brought to the place where it now stands, in separate pieces. Some authors, however, assert that it was cast entire. By means of a ladder visitors ascend into the body, and from thence to the head by an internal winding staircase; and the view of the surrounding country, as seen through the eyes of the statue, amply repays the difficulty of the ascent.

It may be interesting to glance at the life of a man who figures so largely in northern Italy. Charles Borromeo was born in 1538; and his uncle, Pius IV., made him Archbishop of Milan in 1560, at the age of 22. Notwithstanding his youth, he governed his church with great discretion, and encouraged learning and scholars with profuse liber-At the council of Trent, while the prelates were deliberating upon the reformation of the clergy, he set about it in his own person and family, discharging numerous servants, leaving off gaudy apparel, and submitting to fasts, &c. He encouraged works of public utility, particularly such as had charity for their object, and began to reform some of the orders. For this, however, he barely escaped with his life, as an attempt was made to assassinate him, by which he was slightly wounded. After a series of noble actions, and a life of the strictest piety, this good prelate died in 1594, aged only His remains were interred with great pomp at the cathedral of Milan.

At the southern extremity of the lake is the town of Sesta, a distant view of which the artist presents. Here all travellers are detained until their baggage and passports can be examined by the proper officers; this place being the frontier town of the Austrian dominion. This practice affords an example of that jealous espionage practised by the monarchs of Europe in the hope of adding security to their empires, and forms a new feature to the American who visits the old world for the first time. Having resumed our journey after being subjected to the usual annoyance of police and customhouse officers, who all expect "to be paid" for giving you so much trouble, we next arrive at Milan.

#### NO. II. — MILAN.

The second scene represents a distant view of the far-famed city of Milan. In front of the view may be seen the Arch of Napoleon, commenced by that Emperor to commemorate his splendid victories of Marengo and other battles fought around Milan. It was completed by the Emperor of Austria after the decline of the power of Napoleon. This arch is built of pure white freestone, richly ornamented with bass-reliefs and sta-It is an improved copy of the arch of Constantine at Rome, and is considered by artists to be the most chaste and beautiful in the world. In this view is also represented the ancient plough with its clumsy wheels, so graphically described by Virgil. It is still the only one used throughout Italy, and casts a mournful reflection upon the energy of that race which once ruled the world. Near the centre of the city may be noticed the magnificent Cathedral towering above the buildings which surround it, a near view of which is given in No. III.

Milan is the fourth city of Italy, containing about 130,000 inhabitants. Bonaparte was crowned here with the iron crown as king of Lombardy; and thenceforth Milan has been considered the real capital of Italy. Since that time, it has changed masters several times.

The city is situated on a plain between the Adda and Ticino, which plain is watered by canals drawn from each. The city is about eight miles in circumference. Some of the streets are spacious, and built in straight lines; but the greater number are narrow and inconvenient. Mostly they are paved with marble pebbles procured from the beds of the streams in the vicinity. Public buildings are numerous; but its cathedral far surpasses all the others. The church of St. Ambrose, founded by the bishop of that name in the fourth century, is also very beautiful. It is covered internally with mosaics; and the great altar, constructed above the remains of that celebrated father, is supported by four beautiful columns of porphyry, enriched with precious stones. The other churches, (too numerous to mention names,) are all remarkable for their size, and as works of art. Some years ago the city contained 112 monasteries and numeries.

The fresco of the Lord's Supper, which occupied Leonardo Da Vinci sixteen years, is in the refectory of a convent, but in such a dilapidated condition that the figures are scarcely discernable. Few paintings have had higher praise bestowed upon them, and few deserve to be more celebrated.

The great hospital is an immense building, with a court 300 feet square. It has contained 2000 patients. The Lazaretto is a vast quadrangular edifice, each side of which is about 1200 feet. It contains a chapel so arranged that divine service can be seen by the sick from their beds.

There are also several libraries in Milan, the chief of which is in the college of Brera, and the next the Ambrosian.

The Theatre Della Scala is one of the largest in Italy. It was built in 1776. There are six tiers of boxes which are very large and elegantly fitted up. It is said that sometimes forty horses, and five to six hundred people, have been brought upon the stage; and the whole is so admirably constructed that the performance is quite audible from the most distant part of the house.

The amphitheatre, recently constructed in the suburbs of the city, is capable of holding 30,000 persons. Running through the centre is a small canal, by means of which the arena may be entirely filled with water; and nautical exhibitions frequently entertain the visitors.

Milan is a place of great mercantile activity, and is celebrated for some of its manufactures. The great Mosaic of the Lord's Supper, with figures large as life, ordered by Napoleon, is thirty feet long and seven high, all executed in natural colours. After his overthrow it was completed by another Sovereign.

The people of Milan are very kind and hospitable, fond of show, and lavishing their incomes in its pursuit; and luxury is fast progressing among these people, inclined as they are by nature to its indulgence.

Before bidding adieu to this city, we will notice the Cathedral, which is famed all over the world, and of which our artist has given a most beautiful and truthful representation.

#### NO. III.—CATHEDRAL AT MILAN.

The third scene in the series is the beautiful and chaste Cathedral of Milan. The point of view which the artist has selected, is from one side of the piazza—by far the best position from which it can be contemplated.

This Cathedral is nearly in the centre of the city, and is considered the finest in Italy, next to St. Peter's. It is of the Gothic style, of great dimensions, and is composed entirely of pure white marble. It is 490 feet in length, 298 in breadth, and is divided into five compartments by 52 enormous clustered Gothic columns, each apartment being lighted by a cupola. The height of the interior, under the principal dome, is 260 feet; the arches of which are 48 feet span, supported by columns eight feet in diameter. The roof is supported by columns 90 feet in height, and is covered with blocks of marble, so closely cemented and so accurately fitted, as to appear as if it were made of one piece. The principal tower is 400 feet high, and is ascended by a flight of 468 steps. From the balcony on this tower, a beautiful view may be obtained of the city, and the fertile plains around it, with lofty mountains stretching far away in the distance.

This Cathedral was commenced in 1386, but the façade was not completed until the reign of Napoleon, who finished it after the designs of Amiti; but it is said to still lack some of the figures for its final completion. Above 4000 statues adorn the edifice, some of which are not a foot in height, while others are larger than life; many are combined in groups, and all executed in the finest style of art. One of these represents St. Bartholomew, who was flayed alive, holding up his own skin as a drapery. This statue is considered by the Milanese to be the finest in the collection: Every individual spire or needle, which appears so minute as seen from the ground, is surmounted by a statue of immensé proportions, thus giving the observer some idea of the grand scale on which this church is built.

Beneath the centre of this church is a subterranean chapel, magnificently decorated, in which is a crystal sarcophagus, containing the remains of St. Carlo Borromeo, Archbishop of Milan, noticed in the sketch of Lake Maggiore. The body of this dignitary is arrayed in his ecclesiastical robes, with the face only exposed, which contrasts powerfully with the splendour around it. In his hands is a cross, richly studded with diamonds, and a brilliant crown is suspended over his head. There are seven basreliefs, representing scenes in his life, formed of solid silver, and executed in the most masterly style. The wealth of this church almost exceeds belief. The treasury contains immense numbers of precious stones, quantities of gold, and statues of massive silver. There is also a silver shrine, said to contain the gown worn by the Virgin Mary.

It is in this church that the emperors of Austria are crowned with the iron crown of Italy. This celebrated coronet was the property of the ancient Lombard kings. It is composed of gold, and lined with iron—said to be composed of the very nails with which our Saviour was nailed to the cross!

In this scene the artist has introduced, in front of the Cathedral, a procession of ecclesiastics entering the doors, which are kept open from sunrise until sunset. In the interior, the sun pouring its floods of subdued light through the richly-stained windows,

and the solemn peals of the organ, as it rolls through the lofty vault, are sublime beyond conception.

Pursuing the route towards Venice, the traveller will not fail to stop on his way to admire the scenery of the Lake of Como.

#### NO. IV. -- LAKE OF COMO.

The artist has represented this charming lake by moonlight. This is the "Lactus Larjus" of the ancients. It lies east of Lake Maggiore, between two chains of mountains, at the foot of the Alps. It is about fifty miles long, from three to six broad, from forty to five hundred feet deep, and is of serpentine form. The lower regions of the mountains which encircle it are covered with olives, vines, and orchards; the middle with groves of lofty chestnuts; the higher regions are covered with forests of the pine and fir; while the most elevated ridges are either naked or crowned with perpetual snow. Their sides are usually intercepted by vast fields and levels which afford opportunities for some of the finest plantations in the world; they are generally situated about one-third the distance up the mountain from the lake. Here also are the quarries which supply Milan and other cities with the splendid material of which they are constructed. Most of the towns are situated on these levels; and some of the villas are the most beautiful in the world. The Villa Pliniana, near the village of that name, is noted as having been the residence of the younger Pliny. In the garden is still to be seen the celebrated intermittent fountain so minutely described by that author, and the philosophy of which so completely baffled all his scientific research. It bursts from the rock. and the volume of its waters increases and decreases several times a day. The town of Como, from which the lake derives its name, is of great antiquity, having been founded by the Gauls under Brennus. In the time of Pliny it was a flourishing and opulent city, decorated in the style of ancient Rome, with temples, porticoes and theatres. This town is situated at the southern extremity, where the lake contracts into the river Adda. This river will always be celebrated for its passage at Lodi, where Napoleon won such terrible renown with the army of Italy.

From Como our route lies through the towns of Bergamo, Brescia, and Vicenza; but we meet with nothing worthy of especial notice until we arrive at Verona.

#### NO. V. - VERONA.

In this view the artist has selected the dim obscurity of twilight. This city is agreeably situated on both sides of the Adage, crossed by four bridges of stone, of which that of Castel Vecchio is the most distinguished. The town is of an irregular figure, and is about six miles in circumference; the present city extending far beyond its ancient limits. It was formerly defended by two castles on the elevated ground, and one on the plain; but they are now places of no strength. The city had five double gates, similar to those of Rome. The principal streets are the Corso and that which leads to the Mantua gate. Some of the streets are well paved, but others are narrow and dirty.

Verona contains a large cathedral and several handsome churches, several palaces, and a splendid museum containing an interesting collection of antiquities. But the most important feature is the Great Amphitheatre, erected during the reign of Trajan, and is perhaps the most perfect specimen extant of such a structure. It is built of immense blocks of marble, fitted with great accuracy and without cement, and rests on a double row of massive vaults, in which the wild beasts were kept. It is of an oval form, 464 feet in its longest diameter, and 367 in the lesser. The arena is 220 feet long by 130 broad. The seats, stair-cases and galleries, are still in a good state of preservation. The ranges of seats, of which there were forty-six, were capable of containing about 23,000 persons, and the arena 12,000 more. Near this stands the modern theatre, built by Palladio, and having a beautiful portico. The musical academy contains many ancient monuments. The city has also a lyceum, gymnasium, an academy of paintings, and a public library. In a garden once the cemetery of a Franciscan convent, is a marble sarcophagus, said to be the tomb of Juliet, and is always visited by the admirers of Shakspeare.

Verona is remarkable as having been the birthplace of several ancient authors and celebrated artists; among whom we may mention Pliny the elder, Vitruvius the architect, and Paulo Veronese, one of the old masters of whose works some fine specimens

still exist in the various galleries of Italy.

From Verona the course of the traveller lies in an easterly direction; and passing through the city of Padua we at length arrive at the shores of the Adriatic.

Near the city of Padua is the town of Arqua, only celebrated for the tomb of Petrarch, in which are the remains of that illustrious poet. Our artist has, therefore, with pro-

priety, introduced a view of this structure here.

The name of Petrarch is held in great reverence by the Italians. He was a very celebrated Italian poet, a descendant of an ancient and respectable family, but was born at Arezzo in Tuscany, whither his parents had fled for refuge, in consequence of some internal commotions to which that Republic was then subjected. His father and grandfather, who followed the profession of the law, were equally esteemed for the probity of their character and the eminence of their talents. After the death of the parents of Petrarch, he settled at Avignon, where he received the marked attention and encouragement of men of influence, and where he enjoyed every facility for the indulgence of his favourite studies. The most important event in the life of Petrarch occurred about this time, which had a powerful effect on his future history. On the morning of April 6th, 1327, he saw, for the first time, the beautiful Laura, a name immortalized in his verses.

For a description of this lady and Petrarch's pure and holy love, the reader is referred to his "Laura," the principal of his poems. His Epic on Africa, in honour of the great Scipio, caused him to be considered the greatest poet of his time. His character is everything that is amiable and interesting; and every action of his life bespeaks a man of the strictest virtue and piety. As a man of genius he is entitled to the veneration of all succeeding generations; and the exquisite beauty of his poems has never been surpassed. He far excelled all others as a promoter of learning, and is remarkable for the energy he displayed in writing, frequently multiplying manuscripts with his own hands. Honours were heaped upon him from all quarters; and a dequation from

Florence, headed by the great Boccaccio, solicited him to spend his future life at that city, which he thought proper to decline. He died in July, 1374, at the age of 70, and was interred in the parish church of Arqua. The monument is often visited by those who have read with delight his beautiful poetry; and thus it was with the gifted Byron, to whom we are indebted for the description—

There is a tomb in Arqua; rear'd in air, Pillar'd in their sarcophagus, repose The bones of Laura's lover: here repair. Many familiar with his well-sung woes, The pilgrims of his genius. He arose To raise a language, and his land reclaim From the dull yoke of her barbaric foes: Watering the tree which bears his lady's name, With his melodious tears, he gave himself to fame.

#### NO. VI.—VENICE.

The next city worthy of the attention of the tourist, is Venice, situated on the islands of the Adriatic. The artist has here given a distant view of this curious and beautiful city. Admiration strikes the beholder as he gazes, for the first time, upon this fairly city—this

"Sea Cybele, fresh from ocean, Rising with her tiars of proud towers At airy distance;"

And he almost doubts the reality of the scene, fearing that in the next blast she may sink, nautilus like, into the depths, and of the beautiful vision nought will be left but the wide expanse of the unfathomable deep.

Venice is separated from the main land by a marshy lake, about six miles wide and from three to six feet deep. Formerly, the only mode of communication between the city and the town of Mæstra, on the main land, was by a barge or gondola; but of lat, a railroad has been constructed over a long viaduct to the city, and forms an east access to it.

Venice is about six miles in circumference, and is divided into nearly two equal parts by the Grand Canal, 3600 feet long and 100 wide, which winds through it Many other canals intersect the city, which are crossed by about 500 bridges, mostly of stone. Spanning the Grand Canal is the celebrated bridge of the Rialto, consisting of a single massive stone arch. The inhabitants are conveyed through the city by means of gondolas; and by boats, merchandize is deposited at the very doors of the warehouses. These gondolas are peculiar to this city. They are about 40 feet in length, four in width, with a cabin in the centre for passengers. They are all covered with black cloth, or painted black, according to an edict of the Senate, passed in order to put an end to the extravagant manner in which they were formerly ornamented, whole fortunes having been sometimes spent in their decoration. These boats are propelled by one, sometimes two, gondoliers. When rowed by one, the oar is placed several feet from the stern, and they are pushed along with great speed, and at the same time

guided with the most unerring skill. Formerly, the boatmen were in the habit of reciting, with peculiar melody, the poems of Ariosto, Tasso, and other favourite Italian authors, and the effect at a distance, on a still evening, was indescribably beautiful; but at present,

"In Venice, Tasso's echoes are no more, And silent rows the songless gondolier: Her palaces are crumbling to the shore, And music meets not always now the ear."

#### NO. VII.—VENICE.

From gazing at Venice in the distance, the artist has in this view introduced the visitor into the city itself. The view selected, is the Grand Canal; on the left is seen the church of St. Georgio Maggiore, situated on an island of the same name. It was built by Palladio, and is one of the most beautiful in Venice. It contains the sepulchres of the doges; among which is that of Sebastini Ziani, the most celebrated of that illustrious line. The "Dugano," or custom-house, is seen in this view on a point at the junction of two canals. Behind the Dugano stands the church of "St. Maria della Salute," forming a charming feature in this scene; it was designed by Palladio, and built wholly of marble, and is one of the most magnificent in Venice. It was founded in 1632, by an edict of the Senate, as a monument of thanksgiving, after the cessation of the great plague in which 60,000 persons are said to have died. It contains several fine pictures by Titian. The Cathedral of St. Peter is a beautiful structure, situated at the eastern end of the city, and is built of Istrian marble.

The church of St. Giovanni is the "Westminster Abbey" of Venice. It is a large gothic structure, and contains the celebrated Martyrdom of St. Peter, by Titian, which was carried off by the French, but restored in 1815.

Passing on our way, our artist brings into view the Palace and Royal Garden; this was the residence of Napoleon, when in Venice. In this scene, the Grand Canal, with its numerous gondolas and picturesque barges, forms a most pleasing picture. The next view the artist presents us with, is perhaps the most interesting in all Venice.

#### NO. VIII.—DUCAL PALACE, &c.

"This vast and splendid pile still bespeaks the splendour of the Doges of Venice." It was here that the well-known council of state held their secret sessions. Here state prisoners, who had been denounced through the fatal lion's mouth, had their trials—if such mockeries as then existed are worthy of the name. Fronting the piazetta, is the gallery from which the doges were accustomed to show themselves to the people. The council-chamber is a very large room, over the arches supporting the front on the water side. It contains the largest easel picture in the world; the subject is Paradise. It was painted by Tinteretti, and is one of his happiest efforts. On the opposite side of a small canal is seen the "Prison," which is connected with the Ducal Palace by a covered stone bridge. It is the celebrated "Bridge of Sighs," over which the victim base.

once passed never returned. In this view, the bridge is distinctly seen. The white bridge below it is of marble, and is the Bridge of St. Mark.

Back of the Ducal Palace is seen the venerable church of St. Mark, with its rich dome and Moorish architecture, reminding one somewhat of the mosques of eastern climes. This church was once only the church of the palace; it is now the principal one in the city. The present structure was built in 976. The interior is entirely covered with Mosaic pictures, in stained glass on a gold ground. The altars and columns are of the richest marble; also the beautiful tesselated pavement. The centre front consists of ten arches, five above and five below, the lower ones being supported on a double row of 290 columns; all of which are trophies of Venitian conquests. The centre arch is terminated by a colossal statue of St. Mark, and below are the celebrated Grecian horses of Corinthian brass, said to be the work of Lysippus. These have stood successively on the triumphal arches of Augustus, Domitian, Trajan, and Constantine. In 1206, the Venitians carried them to their city, where they stood for 600 years. Napoleon took them to Paris in 1797, and placed them on the triumphal arch in the Place de Carousel; but they were returned after the fall of Bonaparte.

Nearly opposite this church is seen the "Campinelli, or bell-tower;" it is one of the finest in the world. It is 300 feet high, and the ascent to the bells is an inclined way, so gradual that a horse can walk to the summit with ease. The view from the gallery is the grandest in Venice; it was from the top of this tower that the celebrated astronomer Galileo made his observations.

In front of St. Mark's, is the only square in Venice, called the "Place of St. Mark"—an irregular quadrangle, 280 feet long by 100 broad, and containing many handsome buildings. The south range, now the Royal Palace, was commenced in 1587, and was occupied by officers of the state next in dignity to the doge. It is now the residence of the Austrian governor. The west side was built by the French, and contains the grand entrance of state and ball-room, erected on the site of the church of St. Genevieve, which Bonaparte ordered to be pulled down for that purpose. The principal entrance to the square is under the clock-tower, which is seen somewhat in the distance in this view. This tower has a fine astronomical clock, and is surmounted with a bell and two colossal bronze figures, which strike the hours and quarters.

In front of this scene is "The Pizetta." It is an open space, extending from St. Mark's to the sea.

The two grand columns which are seen at the end of the piazetta are of Egyptian granite, and were brought from Greece in 1206. A third fell into the water, and was lost. The pillar nearest the ducal palace is surmounted by the Winged Lion of St. Mark. The other is surmounted by a bronze statue of St. Theodore standing upon a crococidie. The lion was removed, and placed upon the Hotel des Invalides at Paris; but was restored at the general peace.

A curious incident attended the erection of these columns. When they were brought to Venice, it was found impossible to raise them. At length, Sebastini Ziani, having offered as a reward that whoever should succeed in raising them should not lack any grace or favour of the senate, a Lombard, Nicholo Barrieto, offered his services, and succeeded in placing them upon their pedestals. He was now entitled to his reward, and asked that games of chance, prohibited elsewhere by the wisdom of the senate,

ight take place between these pillars; which request was granted. The senate then nacted that all public executions should take place upon this spot; which practice was entinued through all ages of the Republic.

Leaving this most interesting collection of the mementos of the once proud Republic, ar artist next presents us with a scene which, for beauty of composition and brilliancy f execution, is perhaps unequalled in any other picture of the kind; and having been looker-on when this splendid pageant was enacted, he was able to sketch it in all its subfiguress.

#### NO. IX. - REGATTA.

Venice, from her peculiar formation, and the vast number of her watermen, has been elebrated for her "Regattas" in all ages of the Republic. Families became noted for her dexterous use of the oar, as those among the Romans were for feats of a more arbarous nature.

The most skilful and vigorous among them were selected to be competitors in the ace. At the appointed time—the rewards recalled to their minds, their patron saints nvoked, and cheered on by the shouts of thousands—they enter their gondolas, which were previously placed in their proper position by the officers of the race. At the signal hey dart away with all the speed which great practice and sinewy arms can produce. The first dip of the oar is answered with a shout from the eager spectators, and the igitation passes from balcony to balcony, until royalty itself sympathizes in the joyous cene. Each moment the race continues the excitement grows more intense; and when he goal is reached, and the victor rewarded, artillery gives forth the usual signal of ejoicing, answered by the peal of bells and bursts of oriental music.

Perhaps the most gorgeous scene that was ever enacted of this character, took place at a time when our artist had the good fortune to be in Venice. It was given in honour of the Empress of Austria, who was then on a short visit to that city. She was the wife of their King, (for the emperors of Austria are crowned kings of Italy); they herefore took this method of showing their respect for the power which wore their trown of Iron, and has since ruled them with a rod of the same material.

On the right of the view the reader may remember a splendid barge far exceeding all others in size and magnificence. It was the royal barge called the "Bucentaur." It was from the deck of this vessel that the doge annually performed the imposing cerenony of marrying the Adriatic. Its history is as follows:

In 1245, the State of Venice took part with the Pope, Alexander III., against the Emperor, Frederic Barbarossa, who had obliged that Pontiff to fly to Venice for protection. The Venetians made Otho, the Emperor's son, prisoner in a naval engagement; upon which, the Pope meeting the doge Sebastiani Ziani after his return from his victory, resented him with a gold ring in testimony of his gratitude, saying, "Take this ring and bind the Adriatic therewith in wedlock; which ceremony you and your successors hall annually perform, that posterity may know you have acquired a dominion over he sea by right of conquest; that as the wife is subject to her husband, so is this sea to our Republic." Such are the grounds of the lofty pretensions of this city to the dominion of the Adriatic. The manner of performing this ceremony is as follows:—The

doge drops the ring into the sea, at the same time repeating—"We marry thee, Oh Sea! in token of that true and perpetual dominion which this Republic has over thee!"

The Bucentaur now lies at the arsenal in a decayed state, and is another mements of the decling greatness of this once proud city.

The bridge in the distance crossing the grand canal is the far-famed Rialto, made memorable by Shakspeare, Otway, and Schiller. This bridge is the largest in Venice. Each side is fitted up with shops; and being a grand thoroughfare, considerable business is done here by no doubt as keen and unrelenting Shylocks as the one which

Shakspeare has delineated.

In the view which has been presented of the regatta many buildings of note are depicted; but we can only notice the palace, seen immediately over the flag-staff of the Bucentaur, which was occupied by the gifted Byron while a resident of the city, and next to it that of the doge Foscari.

#### NO. X.-BOLOGNA.

The next city which claims our attention is Bologna. On the picture which has been presented, this city is seen in the distance with its principal features, the two "leaning towers." On the left, the "Monto della Guardia," surmounted by the magnificent church of the Madonna del Santa Lucca, which is connected with the city by a superb portice of 635 arches, extending three miles in length. In the foreground is a vineyard illustrating the antiquity of many of the arts of domestic industry in Italy. They are here seen treading out the grape in the wine-vat, and manufacturing their wine upon the same method as practised centuries ago. A diligence is also introduced, which was, until recently, almost the only conveyance in Europe, and is still used to a great extent

Bologna is supposed to be one of the most ancient cities of Italy. It was founded about twenty-five years before the city of Rome; and its ancient name, according to Keysler, was *Felsina*. It is of an oblong form, and is surrounded by a brick wall about six miles in circumference. The streets are narrow and gloomy, and the houses flat-

roofed, with a parapet towards the streets covered with tiles.

The tower of Asinelli, built by Gerardo Asinellis in the twelfth century, stands in the centre of the city. It is 371 feet in height, and inclines about three and a half feet from the perpendicular. The tower is square, and ascended by 468 wooden steps. It is the loftiest in Italy except the dome of St. Peters. Near this is the leaning tower of Garisenda, which is 144 feet high, and inclines about eight feet from the vertical. It was formerly of much greater height; but the foundation having given way, a great part of it fell or was taken down.

The churches of Bologna are numerous and splendid. There are about 200, and

they contain some of the finest productions of art.

The church of the Dominicans contains, in a magnificent chapel, the monument of St. Dominico, who died in 1221. It is of white marble, and is adorned with bas-reliefs by Michael Angelo. The vestry contains a great quantity of jewels, along with a manuscript Old Testament, said to have been written by Ezra. It was presented by the Jews in the fourteenth century.

The church of Giovanni possesses an admirable picture of St. Cevilia, by Raphael. The largest church in the city is St. Petronius, famous for being the place where Charles V. was crowned in 1530. It is 360 feet long and 154 broad. The pictures of the Clergy in Hell, of an Executioner beheading a Saint with a long Sword, and of the Coronation of Charles the Fifth, are deserving of notice. Its principal curiosity is the meridian line, drawn by Dominique Cassini in 1653, and renewed in 1695. It is inlaid in the pavement, and consists of pieces of red and white marble about three or four inches broad, excepting those on which the signs of the zodiac are cut, which are a foot square. The University of Bologna is supposed, by some antiquarians, to have been founded by the Emperor Theodosius in 480, while others are of opinion that it award its origin to Charles the Great.

One of the finest buildings in Bologna is the Palazzo Publico, in which the officers of state have their apartments, and in which the courts of justice are held. It stands in the great Market Place. A brass statue of Gregory XIII., weighing 11,300 pounds, adorns the entrance.

Before the palace is an area over 300 feet square, containing a noble marble fountain, which, with the leaden pipes, &c., cost 70,000 golden crowns. On the top is a statue of Neptune, eleven feet high, supporting a trident. A number of dolphins, ejecting water, and four sea-nymphs, are placed within the basin.

Generally, the public buildings of this city are large and elegant, equally remarkable for their architecture, and for their internal decorations. Next to Rome, Bologua contains the most valuable paintings, by the first Italian masters.

:

ź

It would be tedious to enumerate all the splendid works contained in the hundreds of palaces and churches of this city, and our limits likewise prevent it.

A heavy trade is now carried on in the silk manufacture in every branch, and their products are much admired. The mills are driven by the river Rheno. The surrounding country is rich and fertile, and its vineyards and clive plantations are particularly celebrated; the hemp grows to a remarkable height, and is often mistaken for groves of young ash by foreigners.

#### NO. XI.-GENOA.

We have now reached Genoa, on the Mediterranean, at the head of the gulf of that name. This city is in the form of an amphitheatre, rising gradually from the sea, having the centre as a harbour, in which large vessels of war can be admitted. The harbour is protected by piers; but is even then unsafe, when the south-west wind blows, and often considerable damage is done when the wind is in that quarter. The city is surrounded by two walls; one of which incloses the town, and is about six miles in circuit. The external appearance of the city is extremely magnificent. In no other city in the world is there to be found such a profusion of marble, and other rich material, in their public and private edifices. It has been called "the City of Palaces." On entering the city, however, the narrowness of the streets produces a very mean effect, and contrasts strangely with its magnificent exterior.

The most remarkable private dwellings are those of the Doria, Durazzo, Balbi, and

Serra families. The first of these, consecrated by the recollection of the restorer of his country's liberties, is a beautiful specimen of the pure and simple style of architecture. The Durazzio palace far surpasses the former in size and magnificence, and is superior to the abodes of most of the sovereigns of Europe.

The public buildings of Genoa are no less splendid than the abodes of her citizens; but the profusion of party-coloured marbles and gilding, which gives such an air of grandeur to a palace, is in poor taste for churches and temples. The Great Hospital is a magnificent building. It was formerly possessed of ample funds, dedicated to the relief of the sick and infirm of the poorer classes, but the incomes of all the charitable institutions have been swallowed up by the exactions of the French armies.

To the American, Genoa possesses great interest, having been the birth-place of Christopher Columbus, the discoverer of America. In one of the churches is still shown the font in which he was baptized. The Cathedral of St. Lorenzo is a magnificent edifice. But the richest portion of this gorgeous church is the chapel of St. John the Baptist, into which no female is allowed to enter, except one day in the year; an exclusion imposed by Pope Innocent VIII., to commemorate the cruel levity of the daughter of Herodius, who pleased the king by her dancing, and obtained, at the instigation of her mother, the head of St. John as a recompense. This chapel contains the relics of its titular saint, enclosed in an iron-bound chest, which is carried in procession through the city, on the day of his nativity. In the treasury of the church is the Sacro Catino, a single emerald, concerning which there has been much speculation. It is supposed to have been a gift from Solomon to the Queen of Sheba. It is also supposed to have been the Sang Real—the vessel in which Joseph of Aramathea received the blood flowing from the side of the Redeemer, and in search of which the knights of King Arthur made their quest. No stranger is allowed to touch the Catino, under heavy penalties; and if they attempted to try the material by steel, diamond, or by other means, they were liable to imprisonment, or even death.

Genoa was founded before the second century, A.D.; at which time it was described as one of the principal cities of the Ligurians, who were then defending themselves against the encroachments of Rome, a struggle which they maintained for more than 80 years. It was destroyed by the Carthaginians, but was soon rebuilt; and was long celebrated for its great natural advantages, and the enterprising spirit of its inhabitants.

During the dark ages, Genoa was one of the principal cities of Europe, and her government, the Republic of Genoa, one of the most powerful. Her mercantile and naval marine were at one time pre-eminent. Indeed, Venice and Genoa were for a long time the most powerful nations on the sea. Their merchants carried on the most extensive and profitable commerce with the whole world, but more especially with the East Indies, which poured its treasures into the coffers of her merchants, and thus laid the foundation for such lavish expenditure in their churches and palaces, which still beautify and adorn these cities. But, like all other nations, they have run their race, leaving to posterity the grandeur of a former time.

#### NO. XII. - MARINE VIEW.

Proceeding on our way by sea, our artist his introduced a view of the American steam-frigate "Princeton," one of the most beautiful vessels of her class. She is noted particularly for the absence of all the unsightly appendages which usually accompany a steamer, as she moves gracefully along, with not a sail set, the only sign of power being the white foam in her wake.

This sea, the Mediterranean, has in all ages been a nucleus, around which circled the great empires of the earth. Far off in the obscurity of past ages, one bright spot on the banks of the Nile was all that could speak of man as possessed of any other title than savage. Here, for ages, science and art made steady progress; and as she sent out her eclonies, Egypt brought new stars into existence, which were destined to far eclipse the glory of their founder. At a later date, Babylon ruled the world, and Greece took her place among nations. Her literature and refinement made a new era in history, and the polished Athens possessed a lordliness which never will be surpassed. But still another power was founded; and as the sun excels the stars in brilliancy, the Eternal City arose to outshine her predecessors — to be for centuries the mistress of the world.

But what human power can withstand the encroachments of time! Some of these cities have vanished before the whirling sand of the desert; and, but for the gigantic rains of Luxor and the "hundred-gated city"—the graceful fragments of Athena's pillared state, and the marble wilderness through which the Tiber flows—we might almost doubt as a fable, the rare perfection of their knowledge, and the magnificence and absolute power of ancient monarchs.

But in our day how altered is the scene! States have fallen and cities have decayed. Yet thou, old ocean! till time shall be no more, thou wilt exist where thy Creator ordained that thus far shalt thou come, but no farther—and here shall thy proud waves be stayed!

Thy shores were empires, changed in all save thee! Assyria, Greece, Rome, Carthage—Where are they? Thy waters wasted them while they were free, And many a tyrant since;—their shores obey The stranger, also, or savage; their decay Has dried up realms to deserts. Not so thou; Unchangeable, save in thy wild waves' play, Time writes no wrinkle on thy azore brow; Such as Creation's dawn beheld, thou rollest now!

The First Section concludes with a grand representation of a storm at sea, by night, through which a French steamer is seen battling her way, bound to Leghorn. The mountainous waves, and the glare from her fires, give this scene a terrible grandeur that is indescribable.

#### SECTION II.

#### COMPRISING SCENES IN CENTRAL ITALY.

#### NO. I.—CORSICA.

The scenes in the second section open with a view of Ajaccio on the island of Corsica. This island is situated in the Mediterranean, distant about sixty miles west of Tuscany, and 120 south of Genoa. It is 116 miles long by 51 broad, and contains a population of more than 200,000. It is a rocky and mountainous island, and some of the peaks are covered with snow during the greater part of the year. The soil is fertile, and its climate is mild, although violent storms are not uncommon in the winter months. The wines produced are of excellent flavour, and are often sold in Germany as genuine Malaga; but, at the present time, the olive forms its chief source of wealth. Beautiful coral is obtained on the coast opposite to Sardinia, and is found in all its known colours—red, white, and black. Corsica has several mines, which yield silver, copper, and iron. The silver mines are said to be very rich, and the iron is of superior quality.

The principal port is "Ajaccio," a town built upon a spacious and excellent harbour. Here is the birthplace of Napoleon Bonaparte, which fact alone has invested this unnoticed island with a celebrity that will last as long as the name of the great Emperor himself. At the time of his birth, Corsica was contending for her liberty; but the startling victories of their countryman induced them to return to their former allegiance, and it has since continued a province of France.

#### NO. II. —ELBA.

Leaving Ajaccio, the next place worthy of our attention is Elba. This island is situated in the Mediterranean, near the coast of Tuscany, and belongs to that Grand Duchy. It is only remarkable as having been the residence of Napoleon after his abdication, (from May, 1814, to February, 1815,) which was brought about by the united demands of the allied powers, after the defeat of his armies. He, however, by the interference of the Emperor Alexander, was created Emperor of this Island, with court officers and a body-guard. After his arrival, he commenced to make improvements and lay plans which would have taken ages to complete. He remained here thus employed until the plot against Louis XVIII., of which he was secretly advised, and in which he was urged to take an active part. To aid his escape, his sister Pauline gave a ball on Sunday, 26th February; when, taking advantage of the excitement of the scene, he summoned his officers, embarked on board the flotilla "Inconstant," and set sail for the shores of

(20)

34.

France. He was exposed to imminent peril in this attempt, the vessel being hailed by a French frigate, and also pursued and fired upon by Sir Neil Campbell, the English Minister. He, however, succeeded in making his escape, and disembarked at Cannes, a town on the gulf of St. Juan. Here he was joined by a small band of his faithful adherents, which soon increased to a large army, and again "Vive le Empereur" resounded through France.

This island will be remembered in connection with the mighty events of "the hundred days" in which the crowns of Europe tottered before the last flashes of the Napoleon Star, ere it went down in blood at Waterloo.

#### NO. III.—LEGHORN.

From Elba the traveller lands upon the continent at the port of Leghorn, a flourishing city belonging to the grand duchy of Tuscany, containing about 40,000 inhabitants, 8000 of whom are Jews. It is of a square form, well fortified, and is over two miles in circumference. Its streets are regular, straight and wide; and some of the buildings are handsome, though of little interest to the traveller. Almost every religion is here permitted to have its place of worship. It contains fourteen churches, two Greek and one Armenian chapel, a magnificent synagogue, and a Turkish mosque; but Protestants, with the exception of the English church, are not permitted the free exercise of religious liberty.

One of its principal objects of interest is the marble statue of Ferdinand I., standing on an open space before the harbour; and the enormous statues of the Turkish slaves chained to the corners, are particularly admired. The cemeteries of the Catholic and English churches contain some magnificent mausoleums; among those in the latter is the tomb of Smollett.

The harbour is divided into two ports, the outer of which admits the shipping. A long mole forms this harbour, and is the fashionable promenade of the city. From this mole may be seen the great light-house, containing thirty lights in one lanthorn.

Coral ornaments are manufactured here most beautifully, and the principal makers send boats annually to the coast of Barbary for the purpose of procuring the best article.

The whole district of country from this to Florence is engaged in the manufacture of Florence braid and bonnets.

The inhabitants enjoy an extensive commerce, which is greatly promoted by the freedom of its port. The greater part of its trade is carried on by the Jews, who reside in a particular portion of the city; and, though subject to exorbitant taxes, still are in a prosperous condition. Leghorn is famous as having been the city of the Medici family, and for its oil magazines built by them. These immense store-houses are constructed of brick, and are capable of containing 24,000 barrels.

An incident may be here mentioned in connection with Leghorn, which possesses some interest. A confederacy at one time existed here of a number of individuals bound to each other by all the obligations of an oath, one condition of which was that each member should kill a man; and many an innocent person, by the stiletto of a midnight assassin, was hurried into eternity. At length it devolved upon a young man

to perform the obligation of this oath, which he did. He murdered his victim, and by the act he became a parricide. He had murdered his own father, and, driven by remorse for the act, he confessed his crime and exposed his confederates, who were arrested tried and executed. Our artist was present at some of their trials.

#### NO. IV.-PISA.

Leaving Leghorn, and pursuing the road for about twelve miles, we arrive at Piss, on the Arno, about five miles from its mouth. This is one of the most ancient cities of Etruria. She was formerly a Republic, and occupied a prominent place in the his-

tory of Italy.

The town is divided into nearly two equal parts by the river, over which there are three bridges, one being composed of white marble. The town is between six and seven miles in circumference, and is surrounded by a wall and ditch. The streets are broad and well paved, and the houses are lofty, though bearing an ancient appearance. The principal street is composed of elegant houses and superb palaces, some of which were built by Michael Angelo. The public buildings are on a magnificent scale, and many of them are built entirely of marble.

The most splendid buildings in Pisa are the cathedral, its baptistry and camponelli forming the finest group of buildings in Italy. These structures occupy a considerable space, and were built about the same period, viz.. in the twelfth century. The roof of the cathedral is supported by superb columns of oriental granite, and its interior is

ornamented with splendid specimens of statuary and painting.

But the most wonderful is the Camponelli, generally called the "leaning tower of Pisa." The former opinion that this inclination was the result of design, in order to show the skill of the architect, is now generally rejected. The swampy and yielding soil on which the tower is built will account for it much more rationally. The Camponelli not only leans, but has sunk down into the ground. The foundations appear to have cut into a vein of quicksand, and it has settled so much that you could not see the base were it not for the excavation around it.

The tower is about 190 feet high, and leans fourteen feet from the perpendicular. It consists of eight stories, each of which has a portico supported on arches resting on pillars, which are smaller and more numerous as you ascend, giving it an extremely

graceful appearance.

The topmost story leans from the axis of the building towards the perpendicular. This is supposed to have been added afterwards to ensure the stability of the edifice On the summit are seven heavy bells, arranged certainly with the view to trim the tower, (to use a nautical phrase,) the heavier metal being on the side where the weight would least precipitate the fall of the building. These bells, of which the largest weighs about 12,000 pounds, are remarkably sonorous. The best toned is the fourth, called the Pasquareccia. Yet how often must its sound have grated upon the ear! for it was this bell that was tolled when the criminal was taken to the place of execution! It was cast in 1232, and has many ornaments, among which are a figure of the virgin and the design of Pisa. The prospect from the Camponelli is singular and interesting. The

city and plain are seen spread out in their full extent. It requires, however, no small share of courage to enjoy the prospect.

During the whole ascent of 290 steps, which sometimes leans one way, sometimes the other, you feel as if you were on the deck of a rolling vessel whose planks seem to meet the feet, and then to fly away from them; and when you reach the open summit, giddy and confused, the single iron bar forming the hand-rail seems quite inadequate to protect you from dropping down the precipice.

The camel may here be noticed. This is the only place in Europe where they are used as beasts of burden. The climate is mild and the soil sandy, and they seem well adapted to this region. They belong to the grand duke of Tuscany, and are kept at the Cascina or park, a few miles distant.

The town is supplied with water by a long aqueduct, which also supplies Leghorn. It consists of over one thousand arches.

#### NO. V.—PIAZZA VECCHIA IN FLORENCE.

Florence is the next city which claims our attention, and in the view we are introduced to the centre of the city. Here is the grand piazza or square. Fronting this piazza stands the "Palazzo Vecchia," or the old ducal palace, a massive and gloomy building, noted for the diminutive size and small number of its windows; an edifice serving alike for palace and fortress, during the middle ages. It was built by Arnolfo about the end of the thirteenth century. Its tower is considered a masterpiece.

On the left we have the celebrated fountain of Neptune, by Ammanato, commonly called the fountain of the Giant. The site occupied by this fountain is of much historical importance, for here stood the tribune from which the orators of the Republic were accustomed to harangue the assembled multitude. On the right of the fountain stands the statue of David, by Michael Angelo, and is an example, fine as the simple and majestic figure is, of the injury to which that great man subjected his talents, in attempting as a whim to bring the present figure out of a block of marble intended for a statue which was begun and spoiled by another, Simon di Fiesole. This was one of the earliest efforts of that great artist, and was much admired by his patron Soderini.

Next to the statue of David, is the group of Abraham offering up Isaac.

Beneath the arches of the "Loggia di Lanzi," (on the right of our view,) are also several superb pieces of statuary. Among the most prominent, is a bronze statue, representing Perseus with the head of the Gorgon, by Benvenuto Cellini. It is under the first arch. Under the third arch, is the celebrated group of the Rape of the Sabines.

Between the Palazzo Vecchia and the Loggia di Lanzi, may be seen the Imperial Gallery. It is in this museum that some of the most celebrated paintings and sculpture in the world are contained; among them, the far-famed statue of Venus di Medici, the Dancing Fawn, the Scythian Slave, Wrestlers, Appolino and Niobe. Numerous paintings by Raphael, Titian, Paul Veronesi, Vandyke, and a host of other celebrated masters. It would take hours to describe, and the visitors weeks to examine, all the rare works of art deposited here.

In the foreground of the picture is seen a group — the female figure represents the

famous flower girl of Florence, so well known by all strangers, as well as residents of that city. She usually carries a basket filled with small boquets, which she presents to the passer-by with the most inimitable grace, without even asking anything in return, though few accept without bestowing a trifle, which she receives with the sweetest smiles.

#### NO. VI.—GENERAL VIEW OF FLORENCE.

Before quitting "La Bella Firenzi," as it is called, no visitor will fail to proceed to one of the neighbouring hills, where can be seen, in one comprehensive view, all its beauties.

Florence is the capital of the grand duchy of Tuscany. It is situated on both sides of the river Arno, in the midst of the delightful and highly cultivated "Vale of the Arno," about 145 miles from Rome. On the right of the view is seen the Duomo, or Cathedral of Santa Maria del Fiore. This building was originally planned by "Arnolf di Lapo," and afterwards finished by Brunnellechi.

This Cathedral is an immense and magnificent pile, encased by panel work of black and white marble, and surmounted by a cupola, which yields, only by a few feet, to that of St. Peter's, at Rome.

The Camponelli of the Cathedral, designed by Giotto in 1334, was erected in pursuance of a decree, commanding him to produce an edifice, which, in height and richness of workmanship, should surpass any structure raised by the Greeks or Romans, in the most palmy days of their power.

It is a square building, 300 feet high, rising in the same dimensions to the very summit. Lofty as this is, it contains only four stories. The architecture is of the Italian gothic style, uniting simplicity of outline with exuberance of ornament, and is truly the work of a painter, as well as an architect. It contains many specimens of art, which are truly beautiful. Within, the stories form finely vaulted chambers. The staircase is easily ascended, and the fatigue is abundantly rewarded by the glorious prospect which it commands.

Before you, are the domes of the towers of the churches, and the whole city is extended at your feet, while the beautiful Arno winds its way through its celebrated vale. The villas, convents and palaces, scattered below and on the hills around, and the Appenines encircling the whole with their frowning and rocky peaks, form a lively contrast with the freshness of the verdant valley.

It is only in Italy where we meet with those rare combinations which make the scene so perfect. Here nature and art, summer and winter, the past and the present, are brought together; yet the union shows no harshness, but all is blended and harmonious.

But to return to this Cathedral. Here repose the ashes of Giotto and Brunnellechi, in the mausoleum which their own hands have raised. The Baptistry is in the form of an octagon, surmounted by a cupola and lantern. It is covered, both externally and internally, with white and black marble. Statues of eminent sculptors adorn the interior, granite pillars support the dome, and the vault is covered with figures in Mosaic.

All the baptisms of the city are performed in this church, according to the ancient ritual, and you very rarely enter without witnessing the ceremony. According to the register, there were 3564 baptisms in 1835. But the glory of this edifice consists in the bronze gates, inimitably wrought by Andrea Pisano and Laurence Ghiberti. A variety of Scriptural facts are traced out in basso-relievo, and the figures, both individually and in general groups, are executed with such delicacy, truth and effect, as to seize the attention of the most unskilful observer, and excite the unbounded admiration of the artist.

A cast from one of these gates may be seen at the Academy of Fine Arts, in the city of Philadelphia, and is well worth examining by those who may visit that institution.

The chapel of the Medici family is among the many wonders of Florence. This mausoleum was founded by Ferdinand I., who, inspired by the ambition of possessing the most costly and magnificent burial-place in the known world, erected the structure from designs made by himself. Three hundred workmen were for many years constantly employed in its erection and ornament. Its walls are richly encrusted with every kind of rare and precious marble; in fact, it is one mass of exquisitely ornamented work. Numerous sarcophagi surround the interior, formed of oriental granite, two of which are surmounted by cushions made of jasper, bearing regal crowns of great value. The sarcophagi do not contain the bodies, but they are buried immediately beneath them. Florence also contains a museum of natural history, and another of anatomy. In the latter is a collection of figures in wax, representing with the greatest accuracy the actual appearance of various diseases in all their stages. There is also to be seen a slab of marble, actually formed from various portions of the human body, the petrifying process having preserved the natural appearance of each part. This wonderful discovery was made by a Florentine, who demanded so large a sum for the secret, that the grand duke declined to purchase. Subsequently, negociations were again opened, pending which the inventor unfortunately died, and with him the art.

The centre bridge of the three in the view, is the Ponte Veccio, said to be built on Etruscan piers, and has been twice destroyed by floods. Like the Rialto, it is a street appropriated, with few exceptions, to jewellers, goldsmiths, and other workers of metal.

Over this bridge runs the grand duke's mysterious gallery, which connects the old ducal with the Pitti Palace, and by which the grand duke is enabled to pass from palace to palace, a distance of nearly half a mile, without descending into the street. The church of Santa Croce contains the ashes of several illustrious personages, whose monuments line the walls. Within these holy precincts lies the body of Michael Angelo, whose vigour and boldness raised the taste of his countrymen far above its former level. Galileo lies here, a philosopher who was persecuted by men for discovering the secrets of heaven; and a host of others whose names sound less frequently on the ear.

On the left bank of the river is situated the Cascina of the grand duke of Tuscany, and is the fashionable drive of the Florentines.

The traveller is now prepared to leave Florence, and takes the road to Rome. He will not forget, however, to step aside a little, anxious as he may be to set his foot in the Eternal City, to view the falls of Terni.

#### NO. VIL-FALLS OF TERNI.

This cascade, which is the most beautiful in Europe, is situated near the town of the same name, about forty-five miles north from Rome. This fall is artificial, and was formed by Curius Dentatus, the conqueror of the Sabines, in the year 271 B.C. In order to drain the territory of the Rieti of its stagnant waters, he cut channels, through which he discharged the waters into the river Evelino, and thence into the "Nera;" forming by these means a cascade, consisting of three separate falls. The first is about 300 feet; the other two between 4 and 500. The view of these falls about mid-day is extremely beautiful. The sun shining upon the water, which is dashed into spray by the rocks and the velocity of its fall, throws rainbows of more than ordinary brilliancy upon it.

The precipice forming this cataract is of white marble; hence it is often called the marble cascade. The waters are very clear; but they contain lime, which is deposited upon the rocks, and produces many petrifactions.

#### NO. VIII. - ROME.

It is impossible to describe the thoughts and feelings of the traveller, when he first catches a glimpse of Rome. Centuries rush through the mind as it recalls her history. From his earliest years, he has been taught to study the principles of her foundation, and rise; her republic, her empire, and her fall. And as he now gazes upon her domes, obelisks and towers, he involuntarily exclaims, "Can this be Rome?" Can it be that this is the city of Romulus?—the mighty Cæsars?—of Nero and Cicero? or is a deceptive vision now haunting the imagination, soon to vanish from sight? Well did Childe Harold say—

"Oh Rome! my country! city of the soul!
The orphans of the heart must turn to thee,
Lone mother of dead empires! and control
In their shut breasts their petty misery.
What are our woes and sufference? Come and see
The cypress, hear the owl, and plod your way
O'er steps of breken thrones and temples, Ye
Whose agonies are evils of a day—
A world is at our feet as fragile as our clay."

Rome, as depicted in the scene, is viewed from "Monte Maria," upon the road by which the French army entered the city from Civita Vecchia, during their late invasion. On the right is seen the lofty dome of St. Peter's. Near the centre is the Castle of St. Angelo, formerly the mausoleum of the Emperor Hadrian. It is situated on the banks of the Tiber—a part of which stream is visible. The Coliseum is also near the centre, in the distance, and the remains of the Claudian Aqueduct stretch far across the Campagna. On account of the conformation of the hills around, no point can be found where the whole city can be taken in at one view; but that selected by the artist is the most favourable.

Rome is built chiefly on the eastern bank of the Tiber, which here runs in a southerly direction. The walls are about 16 miles in circumference; but this space includes an immense tract of land, within which a stranger may wander for hours in perfect solitude. The thickly settled portion is at the north, and is about two miles long by one and a half broad. In the time of the Empire, there were 37 gates, 12 of which were double. each affording two distinct openings, one for exit and the other for entrance. At present there are but 16, and the finest among them is the "Porta Maggiore," originally an arch of the Claudian Aqueduct.

The seven hills on which Ancient Rome stood, are the Palatine, Aventine, Capitoline, Esquiline, Quirinal, Viminal, and Cœlian hill.

The Palatine hill is situated nearly in the midst of the others. Its numerous temples,

palaces and libraries, are masses of shapeless ruin, covered with weeds.

The Aventine is the most western of the hills, and is separated from the former by the valley of the Circus Maximus. Not a trace can now be found of the magnificent buildings which covered it. Near its base are the gigantic ruins of the Baths of Caracalla.

The Capitoline was frequently called Tarpeia. On its western side are still to be seen remains of the ancient fortifications of the capitol. There are here walls of extraordinary solidity, which seem to have formed the exterior of one of the towers of the citadel. These walls are supposed to be of the age of Camillus, and are, perhaps, the most ancient remains of antiquity in Rome. Here stood the temples of Jupiter Capitolimus, and the palace of the senators, which still exists. In this palace are many things of the deepest interest. Among them, is the Brazen Wolf and "the Stricken Nurse of Rome," which is considered to be the same frequently alluded to by Cicero. This statue was struck by lightning, and a portion of one leg has been melted away. Here also is the statue of the Dying Gladiator, which is a masterly piece of art.

The Colian hill is crowned by the massive arches of Nero's Aqueduct Its banks are encircled by various ruins. On the western extremity stands the church of San Stefano, the reputed temple of Claudius. The grand Basilica of St. John Lateran crowns its eastern summit.

The Esquiline is of great extent, and is of indefinite form. A part of it is covered with the streets and edifices of Modern Rome, and the rest with fragments of every age — deserted convents and ancient ruins. On its summit are the majestic arches of the united aqueducts of Claudius and Nero. This hill has two summits; one of which is occupied by "St. Pietro in Vinculas," built upon the extensive baths of Titus, and the other by "Santa Maria Maggiore," once the site of the temple of Juno.

The Viminal, standing between the Esquiline and the Quirinal, is scarcely to be distinguished from either at the present day.

The Quirinal is occupied with magnificent palaces, churches, streets and fountains. The principal ruins are the baths of Constantine, and a part of those of Dioclesian, which were erected on both this and the Vinninal bill. The house of Scipio is supposed to have occupied the site of the Colonna palace.

One of the largest and most beautiful temples of Ancient Ross is the Pantheon, built by Agrippa, and is now a Christian church. It is in good preservation. The temple of Vesta is a beautiful little building, near the Tiber. Its material is Parian marble, and it has a portico, consisting of a circular colonnade of 20 fluted Corinthian columns.

The church of Sts. Cosmo and Damiano is formed out of what was supposed to have been the temple of Romulus and Remus. Here was found a marble plan of the city, which formed the pavement of the temple; and the broken fragments of which are now fixed in the staircase wall of the Museum.

The remains of a double structure are near the Coliseum, supposed to have been the magnificent temple of Venus and Peace. It had 12 columns in front and 22 deep, all of Parian marble, some of which may still be seen. The whole was surrounded by a double colonnade (500 feet long and 300 broad) of columns of oriental granite, some of the gigantic shafts of which still strew the ground.

The part of the baths of Titus which has been opened and examined, is near the Coliseum. Here are splendid halls, adorned with some of the most beautiful specimens that now remain of the paintings of antiquity; but it is said that miles of these baths remain unexplored. The baths of Dioclesian surpassed all others. One portion of this was converted into a church by Michael Angelo; it is 350 feet long and 90 feet high.

The only remains of the aqueducts of Ancient Rome, are those of the Martian and Claudian. That of Martian was built by Quintus Martius, in the days of the Republic. That of Claudius, which was erected during his reign, passes through hills and over valleys for a distance of 50 miles.

The first obelisk was brought from Egypt by Augustus. That of Rameses is the loftiest; and though now patched together, it rises to the height of 100 feet in front of the Lateran-church. That which stands in the grand piazza of St. Peter's is the most perfect, and was brought by Caligula.

Along the Appian Way are many tombs of the Ancient Romans. That of the Scipios is the most celebrated, and that of Cecilia Metella is one of the most beautiful of sepulchral monuments. This vault was opened in the time of Paul V., and the splendid marble sarcophagus which it contained was carried to the Farnese Palace.

About two miles from Rome is the Mausoleum of Santa Constantia, the daughter of Constantine the Great, now converted into a church. The catacombs which were also used for burying the dead, have been explored for 15 miles.

Thousands of other remains of antiquity might be mentioned, but space forbids even their names.

The streets of Rome are generally narrow, gloomy and dirty, and seldom have any foot pavement. They are mostly long and straight, terminating in a fountain or a church. The Corso, so called from its being a race-course, is a mile long, extending from the Piazza del Populo to the base of the Capitoline hill; and although it is lined with handsome edifices, its general effect is far from good.

Rome, according to the best authority, contains 346 churches, 150 palaces, 22 mauso leums, 13 fountains, 10 obelisks, and 5 monumental pillars.

The church of St. Clement is the oldest in Rome, having been built upon the site of the residence of that bishop.

The church of St. Martins and St. Sylvester is formed out of the neighbouring ruins of the baths of Titus, and is one of the most beautiful buildings in Rome.

The church of San Onofrio is celebrated for containing the remains of Tasso, which lay for many years without a monument or even an inscription.

The seven great churches, or the Cathedrals of the sovereign pontiff, are St. Peter's, St. John Lateran, Santa Maria Maggiore, St. Paul, without the walls, Santa Croce, St. Lorenzo, and St. Sebastian.

The church of St. John Lateran is the regular Cathedral of the Bishop of Rome, and assumes the title of mother of all the churches. Its decorations are rich in the extreme. In a semicircular gallery is an altar decorated with four ancient columns of bronze, which are said to be the identical columns made by Augustus, from the rostra of the ships taken in the battle of Actium.

The Basilica of Santa Maria Maggiore stands on the highest point of the Esquiline hill. The exterior is covered with columns. The altar is overshadowed by a large canopy of bronze, sustained by four lofty Corinthian columns of porphyry. In this church is the chapel of the Borghese family, which surpasses all others of the kind in its decorations. In it, marbles, jasper, and precious stones, cover the walls with a blaze of ornament.

The others are not of sufficient interest to be noticed here. Some of the family residences of Rome are splendid structures. In many of them the lower stories have grated windows, without glass, and in others they are used as shops. The great families of Doria, Borghese and Colonna, are sufficiently wealthy to support their hereditary dignity, and their palaces are filled with their own dependants. The Colonna palace has the best collection of pictures in Rome. The palace of Borghese is the largest and handsomest, and was inhabited by Paulina, sister of Bonaparte, and wife of Prince Borghese. The Farnese palace is one of immense size and extent. And that of the Spada contains the celebrated statue of Pompey, at the foot of which Cæsar fell by the hands of Brutus and Cassius.

We will now proceed to notice some of the most interesting scenes in this once mighty city; and the first is the Roman Forum.

#### NO. IX. - FORUM.

The view which is given is that taken from the palaces of the Cæsars on Palatine hill.

Its four corners are conjectured to have been the church of Santa Martina on the north-east; the church of Consolazionne on the north-west; the church of St. Theodore, once the temple of Romulus, on the south-west; and on the south-east, an unmarked spot where the arch of the Fabii once stood. It was about 700 feet long by about 470 broad. Its level at the present day is from 15 to 20 feet above the ancient pavement, as proved by recent excavations. Its modern name is Campo Vechini, the area having become as late as the fifteenth century a resort for cattle-dealers.

This is the most interesting portion of Rome, and indescribable emotions fill the mind of the traveller as he gazes upon the scattered columns, porticos, triumphal arches and

ruined foundations, which are here heaped together; and the heart grows sick as it attempts to fill up the void in this scene of desolation, where

> "A thousand years of silenced factions sleep— The Forum,—where the immortal accents glow,— And still the elequent air breathes—burns with Cicero."

The ruins which now stand within these limits are the triumphal arch of Septimus severus, the Temple of Concord, the column of Phocas, the wall of the Curia, and the three columns of the Comitium.

The arch is built of marble, and stands at the base of the Palatine bill. It consists of one large and two smaller arches, the whole adorned with bas-relief sculptures representing his triumph over the Parthians. The ancient "Via Sacra" runs under this arch. The excavations of Pius VII. in 1804, laid open the structure to its foundation, and thus discovered the remains of this road; and the traveller may now tread its ancient pavement. A short distance to the left of the arch is the column of Phocas. This is the pillar called by Lord Byron "The nameless Column with the buried base." Excavations were made around it in 1813, by the duchess of Devonshire, and it is no longer nameless; for an inscription was found proving it to be the Column of Phocas. It is a single Corinthian pillar, and was erected in A. D. 608, by the Exarch Smaragdus, and who surmounted it with a gilt statue of the Emperor, to whom it was dedicated.

On the hill to the left, which is the Capitoline, may be seen the capitol, built on the site of the ancient structure. The rear only is seen in the view. Its front is very imposing, having the statues of Castor and Pollux; also the equestrian statue of Marcas Aurelius, the only antique bronze extant. Near the Capitol may be seen the Tarpeian Rock, from whose dizzy height "the traitor's leap cured all ambition!"

On the declivity of the Capitoline are seen three beautiful fluted Corinthian columns. They are the remains of the Temple of "Jupiter Tonans," and formed the corner of its portico. The temple was raised by Augustus in grateful commemoration for being saved by that deity from a stroke of lightning near this spot.

On the left may be seen a portico consisting of eight Ionic pillars of oriental granite. They were formerly supposed to have belonged to the temple of Concord, where Cicero assembled the senate at the time of Catiline's conspiracy. It is now supposed that they are a portion of the temple of Fortune.

The only remains of the Roman "Curia" or senate-house, is a high broken brick wall. The Comitium, which stood in front of the Curia, is now supposed to have been the owner of the three columns in the foreground of the scene. They are of Parian marble, fluted, of the Corinthian order, and support an entablature which is equally admired for its grandeur and the delicacy and finish of its ornaments. They are called the disputed columns, and are supposed by some antiquarians to be the remains of the temple of Jupiter Stator.

The remains of the Julian or Mamertine prison are still to be seen near the base of the Capitoline hill. In the view it is seen immediately over the arch. It was here that Jugurtha was starved to death—the accomplices of Catiline were strangled by order of Cicero; and Sejanus, the minister of Tiberius, was executed. And as if to invest the place with still greater interest, it was here that St. Peter was imprisoned by order

The pillar to which he was bound is still shown; also the fountain which usly sprung up to enable him to baptize his iailers.

right of the Forum, and fronting upon it, is seen the academy of St. Luke, rich dome. Back of it is the celebrated dome of the church of the Virgin Mary. first double dome ever constructed. Right of this is the dome of Santa Maria; and between this and the former is seen a column marking the ancient forum n. It is 140 feet in height, and is ascended by an easy winding staircase of arble, lighted by loop-holes. This column was erected in honour of the Emigan, by the senate, A. D. 114. A colossal statue stood upon the summit. It is nounted by a bronze statue of St. Peter, erected by Sextus V. The bassi relievierved as models for the most distinguished artists of modern times.

### NO. X.—THE COLISEUM.

view of the Coliseum, the edifice is presented as seen from the ruined palace mesars on Palatine Hill. It is only at night when the moon sheds her pale light scene, that its grandeur can be appreciated; the impressions then formed upon a re indescribable and lasting. As you stand and gaze upon its ruined seatsing caverns, centuries roll over the troubled memory. On that ruined throne a august Cosar and his splendid train; and through those crumbling arches is rushed in the full tide of life and pleasure, to feast their eyes upon the inhuctacle. Before you lies that arena, consecrated by a world of recollections. It is as quiet and peaceful as the bosom of a lake; yet every inch of its surface of drenched with blood, and a million have fallen within its walls. Here the

"—the buzz of eager nations ran, In murmur'd pity, or loud roar'd applause, As man was slaughtered by his fellow-man."

here amid the bounds and roars of half-famished beasts of the desert, lay the forms of hundreds slain for their attachment to their exalted Redeemer. It us examine the immense edifice and its history. Gladiatorial shows were if in the Forum, and combats with wild beasts in the Circus, until the time of wesar, who built a wooden amphitheatre in the Campus Martius. It was called eatre, because the stage was surrounded with seats. Of this description was sted by Atilius in the reign of Tiberius, which gave way while the games were

reformed, and killed or injured 50,000 persons.

Itst stone amphitheatre was built by Augustus, and destroyed by fire during the

Neto. The second was built by Caligula; but the most famous was the "Fla-

fterwards called the Coliseum.

immense edifice was commenced by Vespasian, and finished by his son Titus, vas opened for gladiatorial shows A. D. 80, ten years after the destruction of in. It originally stood in the centre of the city, on a spot occupied by a large iched to the golden house of Nero. It was designed by Gaudentius, a Christian

architect and martyr, and many thousand Jews were employed in its construction. At its dedication by Titus, 5000 beasts were slain in the arena, and the games in honour of the event lasted 100 days. The gladiatorial combats were abolished by "Honorius;" and a show of wild beasts in the reign of Theodoric is the last exhibition mentioned in history.

The first mention of the name (Coliseum) occurs in the fragment of the "Venerable

Bede," who records the famous prophecy of the Anglo-Saxon pilgrims-

"While stands the Coliseum, Rome shall stand, When falls the Coliseum, Rome shall fall; And when Rome falls—the world."

This prophecy is generally regarded as a proof that the amphitheatre was tolerably perfect in the eighth century; and nearly all authorities agree that two-thirds of the original building have entirely disappeared. The western and southern sides are supposed to have perished during the siege of Robert Guiscard, who showed little reverence for the monuments of Rome. Upon the revival of architecture in Europe the Coliseum was used as a quarry, and supplied the nobles with material for their huge palaces for nearly 200 years. It is related that Cardinal Farnese, a nephew of Paul III., obtained permission from his uncle to remove stone from the Coliseum for twelve hours only. Profiting by this permission, he let loose an army of 4000 men to assail its walls. The result of this day's work may be imagined. With the material removed that day is built one of the largest palaces in Europe—the Farnese Palace.

To prevent further encroachments, Benedict XIV., in 1750, erected an immense wooden cross in the centre of the arena, and consecrated the building to the Christian martyrs who had perished in it. In the rude pulpit a monk occasionally preaches, and it is impossible not to be impressed with the solemnity of a Christian service in a place

so identified with the early history of our common faith.

After all the devastation which it has suffered, from the conquest of Rome to the present time, yet in no part of its vast circuit has it been broken entirely through, although only a very small segment of the external elevation is preserved entire. In the interior, the destruction is deplorable. The marble seats are all torn away, the stairs overthrown, and the sloping walls and broken arches are covered with a luxuriant vegetation.

The Coliseum is of an elliptic form; and including the outer wall, the longer diameter is 620 feet, and the shorter 513 feet. The diameters of the arena are 280 and 176 feet respectively. It covered an area of five acres. The exterior wall is 157 feet in height, and consists of four stories. With the exception of the upper story, the tiers consisted of 80 pillars, and as many arches, thus forming open galleries throughout the building. The pillars are buried one-fourth their thickness in the masonry behind them. The first story is of the Doric order, and 30 feet high; the second Ionic, and 38 feet high; and the third was Corinthian, and 38 feet high. The fourth story was a wall, 44 feet high, spaced with Corinthian pillars, and was pierced in the alternate compartments by 40 square windows. Above this was the attic, occupied by the men who managed the "velarium," or awning, which protected this immense area from the sun. Of this awning, and their mode of managing it, we now know little or nothing, except the manner of sustaining it. In the upper story of the part which is still entire, is a series of brackets.

with holes in them; poles passed through these and were inserted into the cornice, and from these swung the immense canvass.

The arena was surrounded by a wall, faced with marble, about 18 feet high, a protection considered necessary to ensure the safety of the spectators from the wild beasts. On the first range of seats was a terrace, entered by an archway of its own. Here sat the emperors, their ambassadors, and the vestal virgins The sloping seats themselves were divided into three concentric divisions. The first division consisted of 14 rows of marble seats, arranged like steps, and were occupied by the nobles. Back of the last row a high wall arose, surmounted by the second division of steps, (if we may use the term,) which were occupied by the "populus." Back of this division was a wall higher than the other, likewise forming the front of several rows of steps, on which were placed wooden benches, and occupied by the commonest class of the people. Above this was a covered gallery, appropriated to the females.

The arches of the lower tier were all used as entrances. There were two entrances for the emperor and his attendants, two for the gladiators, and 76 which were divided among the three classes of spectators.

Close to the Coliseum is the ruin of a conical fountain, which formed an important appendage to the Amphitheatre; for here the gladiators performed their ablations, after their brutal exhibitions. At the base of the Cælian hill, which is seen beyond the Coliseum in the distance, are some extensive ruins, consisting of eight immense arches, which are considered to be the ancient Vivárium, the place where the wild beasts were kept, before they were turned into the arena. Behind them are the Spoliarum, or prisons of the gladiators.

To the right of the Coliseum stands the celebrated arch of Constantine, dedicated to that emperor in honour of his victories over Maxentius. In it are sculptured, in basso-relievo, the most eminent exploits of Constantine. It consists of three arches, and is remarkable for its fine preservation, and for the artistic excellence displayed in its construction.

# NO. XI.—SCALA SANTA.

Among the curious and interesting relics which the traveller may meet with in Rome, is a small chapel containing the Scala Santa, which forms its principal attraction. This "Scala Santa" (in English, Holy Stairs) consists of a series of white marble steps, 28 in number. They are reputed to be the identical stairs by which our Saviour descended from the judgment hall of Pontius Pilate, immediately previous to his crucifixion, and were brought to Rome after the destruction of Jerusalem.

From these associations they are held in the greatest veneration, and no one is allowed to ascend them, except on their knees. The number of pilgrims visiting the shrine has always been so great, that Pope Clement XII. found it necessary to cover them with plank, to prevent the steps from being worn entirely away — which covering has since been frequently renewed.

The Scala Santa serves as the entrance to a small chapel, in which a shrine is placed; upon reaching this, the pilgrims can depart by other staircases. Here the

noble and the peasant, the rich and the poor, may constantly be seen, telling their beads, and saying their prayers, as they slowly ascend.

In the chapel at the summit, called the "Sanctum Sanctorum," is a painting of Christ, 5 by 18 inches, attributed to St. Luke, and is said to be an exact likeness of the Savious at the age of twelve. It also contains a large collection of relics, among which are portions of the true cross.

Our artist has introduced groups which may constantly be seen at the church. On the right of the entrance is a "Cantidini" or peasant woman, complying with the useges of her church by the use of the Holy Water; near her a group of foreigners on a sight-seeing excursion.

On the extreme left is seen a group, the two male figures of which are playing a gams much in vogue among the lower class of Italians. It is called "Mora," and is rather a seductive kind of gaming, requiring no accessories but the ten fingers, though it is fair to presume that the stakes never exceed much the value of a "biokky," equal to a cent of our money. The manner of playing it is very singular, and at the same time very simple. Each at the same moment throw out their hands with a number of their fingers extended, at the same time calling out a certain number. If either names the number that their extended fingers amount to, that one wins a game, which is marked by keeping a finger of the other hand extended till they are done playing. The uninitiated traveller is frequently amused at seeing a couple of ragged Italians standing at a corner frantically throwing out their arms, and crying out with all the energy of an auctioneet, 4, 6, 8, &c.

These two individuals are shepherds; one of them wears his coat of sheepskin; an other looking on is a kind of principal herd and horse-catcher, a man of considerable consequence in his profession.

#### NO. XII.—ST. PETER'S.

The next scene presented is a front view of the church of St. Peter — the principal of the patriarchal Basilicæ. The spot on which this church is erected has always been considered sacred. As early as A D. 90, St. Anacletus, who was ordained by St. Peter himself, erected an oratory on the spot where the apostle was interred. In 306, Constantine built a basilica on the site, which from that time became the great object of interest to the Christian world. In the time of Nicholas V. 1410, it had fallen greatly to decay, and that pontiff has the honour of commencing the present structure, on the plans of Rosselini. It had made but little progress, however, when the works were arrested by his death. It passed through the hands of several artists employed by successive Popes, who would alter and re-alter the designs of their predecessors, until it was placed in the hands of Michael Angelo. The letter conferring this appointment is still preserved. He died in 1463, after having seen the drum of the dome completed The dome itself was finished by Sextus V., who was so anxious to see it perfected that he employed 600 men night and day upon it.

The church was not dedicated until 176 years after, so that it required more than three centuries to rear the splendid fabric, and no less than forty-three popes reigned during its construction.

In front is the grand piazza of St. Pietro. Its greatest diameter is 770 feet. In its centre stands the celebrated Egyptian obelisk, the most perfect specimen in Rome. The height of its shaft, exclusive of all ornament, is 83 feet; including the pedestal, 132 feet; and its breadth of base about 9 feet. The cross on the top was renewed in 1740, when some relics of the true cross were deposited in it.

Its erection was attended with great difficulty and even danger, during which process high mass was celebrated, and a benediction was pronounced on Fontana and his workmen.

On the line of this obelisk, parallel to the front of the church, stand two elegant fountains, the largest in the world. They are 64 feet in height.

It is hardly possible to imagine anything so admirably adapted to the architecture of the edifice itself, or so perfectly contrived to conceal the surrounding buildings as the noble colonnades which encircle the piazza. They form two semi-elliptic porticos of about 60 feet high by 60 wide, supported by rows of columns, arranged so that carriages can easily pass between the inner rows. In the two porticos are 284 columns and 64 pilasters; and on the entablature are 192 statues of saints 11 feet in height. These colonnades terminate in two covered galleries, 360 feet long by 23 in breadth.

In the view may be noticed two men in uniform. They belong to the celebrated Swiss guard. The red carriage is a representation of the equipage of the cardinals; and the long train of richly dressed ecclesiastics forms a scene constantly witnessed, entering the gates of St. Peter's and other principal churches in Italy.

But when the visitor approaches the building itself, all these glories are forgotten. The stupendous front of St. Peter is 180 feet in height, resting on three flights of marble steps, 400 feet in length. On the façade of the church are the gigantic statues of Christ and the twelve Apostles, 17 feet in length. Far behind and above towers the majestic dome, rising to the height of 400 feet from the pavement. The church covers an area of five acres, and cost \$60,000,000.

Its interior corresponds with the grandeur of the exterior. Five lofty portals open into the portico, which is equal to most cathedrals in size; being 400 feet long by 70 high, paved with variegated marble, covered by a gilt vault, and adorned at each end with an equestrian statue—one being of Constantine, and the other of Charlemagne.

Opposite these are the five doors of the church, on entering which is seen the grandest hall ever-constructed. The view from the foot of the altar, in the centre of the church, is truly magnificent.

Here are the giant cherubs, supporting the font of holy water; they do not seem so large until they are measured, when they are found to be 9 feet high.

The high altar which rises under the dome, is the most remarkable object. At its corners there arise, from four ivory pedestals, four twisted pillars 50 feet high, supporting an entablature, and bearing a canopy, the whole rising to the height of 132 feet from the pavement. All this, except the pedestals, is of Corinthian brass, a tower of metal, which, without the building, would appear as a wonder of art. This altar is so disposed as not to obstruct the view of the Chair of St. Peter, which terminates the church. This is also of bronze, and consists of a group of gigantic statues of the four doctors of the Greek and Latin churches, supporting the chair. This throne is elevated 75 feet above the pavement. Angels stand by it, and two hold the Tiara and pontifi-

cal keys. This throne is lighted by a circular window of glass, slightly tinged with yellow. The Holy Spirit appears in the form of a dove upon it, and the transmitted light is so brilliant, yet so subdued, that it throws around the dove a celestial splendour.

Ł

Above the high altar rises the "vast and wondrous dome," resting on its four colossal piers, its stupendous vault springing up, like the firmament, to the height of 400 feet from the pavement, and covered with Mosaics of religious history, which are crowned with the throne of the Eternal. On the spandrils the Evangelists are executed, also in Mosaic; the pen in the hand of St. Mark is six feet in length, but all is in such beautiful proportion, that it does not strike the beholder as unnaturally large. The surprise of the beholder is increased by the recollection that there is an outer dome, and that the staircase leading to the summit passes between them. This staircase, or road, is of such gentle inclination, that there is a continual passage of horses and mules, who go up laden with building material. Crowds of workmen are seen passing and repassing; and the whole has more the appearance of a town, than of a single edifice, from the small houses and workshops necessary for the constant repairs. From this the traveller can examine the construction of the dome, the vast platform on which it rests, and the lofty colonnade which rises from that platform; the double dome of solid stone, and the lantern which, like a small temple, stands upon its summit. From this you may ascend to the ball, which is large enough to contain 12 to 15 persons, being nearly eight feet in diameter. Still further the curious may ascend to the cross, which is 16 feet high, and in which the visitor can turn about with ease. But the main dome is not the only one. Around it arise four of inferior magnitude, six others cover the divisions of the aisles, and other six surmount as many chapels, making in all 17.

Returning to the body of the church, there is at the west end of the high altar the descent, by a double flight of marble steps, to the tomb or confession of St. Peter. These stairs lead to an area before two brazen folding-doors, which conduct the visitor into a vault, whose floor is exactly over the tomb. The rails which surround this sacred spot are adorned with 112 cornucopias of bronze, supporting as many silver lamps, which are kept constantly burning. The whole space, staircase and pavement, are lined with alabaster and other splendid materials. Confessionals of every living language stand in St. Peter's.

The Sacre Grotte is on the same level with the confessional, and has its principal entrance beneath one of the great pillars which support the dome. This grotto consists of several long galleries, stretching in various directions. Here are arranged the illustrious dead, and the place is lined and paved with the sarcophagi of popes and emperors. The intrepid Otho and the polished Christina have mouldered near the hallowed ashes of the Apostles Peter and Paul.

Among the ceremonials of St. Peter's, we may here notice the illuminations on the evening of Easter Sunday. The edifice is then covered with lanterns, from the cross to the pavement. Eighty men are employed in this hazardous operation, and nearly 5000 lanterns are suspended from various parts. Every column, window and statue, are revealed in a clear light, and the cross, surmounting the whole, appears in a blaze of fire. Every man employed is furnished with a passport to Heaven, by the pope, previous to his suspension for an hour on the façade and dome of St. Peter's.

We may now enter the Vatican, close beside it; looking from the front, it is on the

right. This assemblage of palaces was erected at different periods, to suit the convenience of the different pontiffs. It covers a space of 1200 feet in length by 1000 in breadth. The number of its halls, chambers, galleries, &c., almost exceeds belief. It has 8 grand staircases, 20 smaller stairways, 20 courts, and nearly 5000 apartments.

The grand entrance is from the portico of St. Peter's, by the Scala Regia, composed of four flights of marble steps, with a double row of Ionic pillars, and is the most splendid stairway in the world. This leads to the great hall, which communicates by six folding-doors with as many apartments. On the left of this is the celebrated Sistine Chapel, containing on its walls and vaulted ceilings the fresco paintings of Michael Angelo. The Last Judgment occupies the whole of one end. It is in this chapel that the celebrated Miserere is chaunted during the night in which our Saviour is supposed to have died. It is only here that its fullest effect can be produced on the mind; here the place and the artifices resorted to, render it the most sublime of all musical compositions. The music was loaned by a pope to one of the sovereigns of Europe, who pronounced it a forgery, 12 different was its effect any where else than in the Sistine Chapel.

We may also reach an iron door which leads to the library of the vatican. The usual entrance is by the office of the clerks, or writers of the principal languages in Europe. The books, which are kept unseen in cases, are variously estimated to number from 400,000 to 1,000,000.

In another hall, over 100 feet square, is seen the famous Apollo Belvidere, and the torture of Laocoon. Next to this is a court filled with ancient statues of animals.

Through a noble vestibule we may enter the temple of the Muses, an octagon supported by ten columns of Carraca marble, and paved with the largest mosaics yet found. In the middle is a vase of porphyry nearly fifty feet in circumference. The hall is appropriated to colossal statues, among which are Ceres, Juno, Hadrian, Antinous and Jupiter. Entered by a rich portal is the "Sala or Croce Grecia," which is paved with an ancient mosaic brought from Cicero's villa. Here is a vast sarcophagus, formed with its lid of one block of red porphyry, adorned with basso-relievo Cupids. This once contained the asnes of the daughter of Constantine. The vatican also contains an extensive geographical gallery.

But we cannot dwell longer on this interesting edifice and its miles of galleries, adorned with sculpture of every age, ancient and modern, and the most superb paintings, executed by the first artists the world has ever produced. Volumes could be written upon its works of art; but we must now turn to a scene of very different character—the Roman Carnival.

### NO. XIII. - THE CARNIVAL.

In the scene presented, our artist exhibits in the most lively and truthful colours, a scene which, for flashing variety and unbounded hilarity, stands unrivalled. The Carnival (which means farewell to flesh) is properly a season of feasting, dancing, masquerading, and buffconery; and some of the license of the Saturnalia of ancient Rome may be detected in these long revels. They are now on the decline, Milan, Rome,

and Naples, were long celebrated for their carnivals; but the sport was carried to its greatest extravagance in Venice—

"The pleasant place of all festivity,
The revel of the earth—the masque of Italy."

The carnival commences on the feast of the Epiphany or Twelfth day, and ends on Ash Wednesday, a season of about six weeks; when it is succeeded by Lent in all its austerity. The masking takes place on the last eight days, exclusive of Sunday and Friday, and is confined to the Corso, the principal street of modern Rome, deriving its name from the horse-races held in it during the carnival.

This Corso is a street of shops and palaces, with balconies and verandas to almost every house. These balconies are rented during the carnival at various prices, from

ten to fifty dollars, according to their position.

In this street all imaginable scenes of buffoonery are enacted, but the main pleasure of the scene consists in the perfect good temper exhibited in its bright and flashing variety, and in its entire abandonment to the mad humour of the time. There are not so many real characters exhibited as there are those of a grotesque and comic nature; still everything is burlesqued except the church.

Here they pelt each other with "Confetti," a kind of coated sugar-plum, which will make you white as a miller. Those who ride in carriages carry it with them by the bushel, and pour it over every one they meet. If a dandy makes his appearance on

the corso, he is greeted with a tremendous shower.

In the picture our artist has arranged a few scenes to which he was an eye-witness during his residence in Rome. Near the centre is a person who is about to regale himself with some of the potion still femaining in his cup. He seems to be carried along by a venerable dame; this, however, is not the case. He has the figure of this dame fastened on before him, and the deception is produced by arranging the drapery and clothing. On the left is seen a military gentleman, who seems to be carried along by a damsel. This figure is arranged, and the deception produced in the same way. A large polar bear is seen bowing very politely to the ladies in the balconies. A monkey cuts his capers, and plays his tricks on every one he meets. Figures of Punch exist in every form and variety; and an enormous cabbage may frequently be seen walking along very gravely. Handsome boquets are constantly changing hands by means of a "Scalena," which expands and contracts at the will of the person by whom it is used; and by it a flower never fails to reach the person for whom it may be intended.

The amusements of each afternoon terminate in a horse-race. The horses are without riders, but are urged along by balls covered with spikes suspended from their backs. The horses are stopped at the end of the corso by a piece of canvas stretched across the street.

The three last days of the carnival are the most exciting; the whole city seems then so be congregated in the corso. The diversions end with the Moccoli, in which the maskers appear with lighted tapers, and endeavour to blow out the lights of others, while they preserve their own. This is the last of their follies, and about as rational as any part of a Roman carnival.

At last, when in the fullest excitement of the sport, the church-bells ring, a gun is fired from the castle of St. Angelo, and the carnival is over in an instant. They put

out the lighted taper with a breath.

# NO. XIV. - FALLS OF TIVOLI.

This cascade, forming one of the most picturesque scenes in Italy, is situated eighteen miles north-east from Rome. The fall is formed by the waters of the Taverino, anciently called the Anio. The river was carried over a massive wall, built by Sextus V. and fell into a black gulf called the Grotto of Neptune.

The inundation of 1826 changed the character of the cascade. It undermined the rock below the temple of the Sibyl, and made it necessary to divert the course of the river in order to prevent its destruction. The new falls were formed by cutting a tunnel through the "Monte Catillo," immediately opposite the temple; and the river now falls into the valley in a solid mass to the depth of 80 feet. By the inundation of 1826, two very ancient bridges and a cemetery were discovered, which contained many sepulchral monuments and several skeletons. The most remarkable monument is the cenotaph of the pro-consul of Sicily, who died A. D. 109.

The temple of Vesta, opposite the fall, forms a most appropriate ornament to a spot so romantic, and from it the view of the cascade is magnificent.

This temple is circular, twenty-one and a half feet in diameter, surrounded by an open portico of eighteen columns, ten of which remain perfect. They are stuccoed travertino in the Corinthian order, and are eighteen feet high without the capitals, which are highly ornamented. In the rear of the temple of "Vesta" is that called the temple of the "Tiburtine Sibyl." It is an oblong building with an open portico, consisting of four columns of the Ionic order. It is now a church dedicated to St. George; the interior, however, presents nothing that calls for observation. The mode of access to these temples is by the stairway, which is here seen. It is cut through the solid rock with apertures cut in the sides to admit light. In the neighbourhood of this cascade are several fine quarries. The water of the Taverino forms by its calcareous deposits the "Tiburtine Stone."

The temple of Vesta was recently purchased by an English gentleman, from a neighbouring hotel keeper. This gentleman went to great expense, and caused the stones to be numbered, with a view to the removal and reconstruction of the edifice. Before the přeliminaries were finally settled, however, he discovered that they were government property and not for sale. So many acts of Vandalism have been committed that the government has, with a view to the preservation of works of art, taken possession of them all as public property, and consequently they are not in the control of any private citizen.

Near this is the town of Tivoli, anciently called Tibur. It was formerly a splendid city, but is now a small town of mean appearance. It contains a cathedral and several churches, the former being erected on the site of the temple of Hercules.

There are many ruins of ancient villas near Tivoli, among which is that of Hadrian, a structure more splendid than the palace of the Cesars. Here were found the Venus di Medici, now at Florence, and all the Egyptian antiquities in the capitol at Rome.

## SECTION III.

#### SOUTHERN ITALY.

# NO. I.—TERRACINA.

The third section, comprising scenes in Southern Italy, opens with a view of Terracina, one of its most ancient cities. It is the same town called Anxur by the ancients, and lies about 60 miles south-east from Rome, on the celebrated Appian way. The city, after vainly struggling for independence, at last became a Roman province, and afterwards an important naval station. On the summit of the huge rock is seen the castle of Theodric, supposed to have been built by Theodric the Ostro-Goth, who conquered Italy in the fifth century. The exalted position of these ruins renders them peculiarly striking, although only a small part of the superstructure now remains. On the isolated rock is a hermit's cell, which is entered by a passage cut in the rock.

Adjoining the town, and conspicuous in the centre of the view, is an arch over the road, denoting the boundary line between the kingdom of Naples and the Papal States. Immediately beyond this arch is the celebrated pass where Hannibal was first checked in his career of conquest by Fabius. On the road between this and Naples may be seen the cenotaph of Cicero, built upon the spot where he was murdered by the emissary of Augustus. It consists of three stories, but is at present in ruins. On the northern side of the town, or that towards Rome, are the Pontine marshes. They lie on both sides of the road, which is the only solid ground to be seen for twenty miles.

In the distance may be noticed the impregnable fortress and town of Gaeta, famous

as having been the late residence of the Pope.

This neighbourhood has long been the favourite resort of banditti, and the figures in the foreground of the picture are correct representations of a brigand and wife dressed in full costume. The most noted of these desperadoes was Gasperoni, who for many years was the terror of the road. A price was set upon his head by the government. but he always eluded their vigilance, until he at last voluntarily surrendered himself upon the pardon of past offences. He was, however, thrown into prison, and has been confined in the castle of Civita Vecchia for 20 years. This brigand admits that he has committed 30 murders, but protests against the accusation of having murdered hundreds as a calumny.

He is frequently visited by travellers, many of whom make him presents of money. According to his own statement, the greatest prize he ever took was 4000 scudi, and that he paid the police 100 scudi per month for information; a pretty fair commentary on the municipal regulations of some cities of Europe.

#### NO. II.—RIVER STYX.

The next scene presents the truly classic ground which lies along the bay of Baya. Passing the Monte Nuovo, which arose out of the Lucrine lake, we reach the shores of the fabled Avernus. This lake, which was invested with such horror and gloom by ancient poets, is now but a mere pond, and its shores, which were, in the time of Virgil, covered with magnificent villas, are but wastes interspersed with ruins. The associations of this spot are most pleasing in their character; yet it is difficult to discover in those ragged walls the fanes where altars smoked to immortal gods, and in paltry piles of rubbish the sweet villas where Cesar, Brutus and Cicero, Pompey and Virgil, loved to dwell; once brilliant with festive music or wanton revelry, or stained by the foulest vices. Over all this region nature smiles as bright as ever, but man has abandoned it to the genius of dissolution. Here were the splendid temples of Apollo, Venus, Mercury, and other deities. The thick groves by which it was overshadowed were cut down by Augustus; and in forming the "Julian" harbour, he united it with the Lucrine lake, which communicates with the sea. This dissipated the noxious exhalations that were at one time so malignant as to prove fatal even to the birds that flew over it. In the harbour, now so desolate, Roman fleets once rode in all their pride. Here was the fleet of Pliny the Elder, at the time of the destruction of Pompeii; and anchored in this bay, sat the vessel of Pompey which contained Antony and Octavius in its cabin, as they discussed the fate of empires. It was there that a servant of Pompey whispered to him, "Shall I cut this cable, that you may be master of the world?" Others would have answered, "Yes;" and then one blow of the dagger would have made him Emperor of Rome! But, to gain the height of mortal ambition, Pompey would not betray his

This view also presents (near its centre) the ruins of the entrance to the ancient grotto of the Cumsean Sibyl. The full extent of this grotto has never been explored; but enough to lead to the conclusion that the mountain is perforated in every direction, and even to the other side, where it opens on the Lake Tartarus of Virgil. In this grotto, torches and guides are absolutely necessary. Leading from the main grotto, are passages to the baths of the Sibyl—consisting of two apartments, fitted up with accommodations for bathing. The baths and passages are filled to a considerable depth with water, and the visitor is obliged to ride upon the shoulders of his guide. These guides tell wondrous tales as they explain the mysteries of the place, far outstripping all the poets in the marvellous.

As the visitor gazes around these subterranean apartments, all the traditions connected with the celebrated personage whose dark oracles shadowed forth the fate of nations rush upon his mind, and the fearful gloom and deep solitude of the place make him, for a moment, almost believe that he is approaching the abode of Pluto.

In the view is seen, also, the river Styx, across which Charon is said to have conveyed the departed spirits in his boat. It flows through meadows called the Elysian Fields. The hills around it formerly produced the famous Falernian wine, so highly praised by Horace. On the sea shore stands the monument of Scipio Africanus, marking the lonely

i

spot where the destroyer of Carthage was entombed; and far off are seen the islands of Ischia and Procida.

Illustrative of the manners of the country, our artist has introduced a national dance in Italy, known as the Tarentella; it bears great similarity to the "Fandango" of Mexico or Old Spain.

This part of Italy is celebrated for its palm trees, which grow luxuriantly, and a fine representation is presented.

### NO. III.—NAPLES.

The next city worthy of the tourist's notice, is Naples. This is considered, by the Italians themselves, to be the most attractive of all their cities, and it has long been a proverb, "Vidi Napoli e poi mori"—"See Naples, and then die." The bay of Naples is admitted to be the finest in the world; next to which, in point of beauty, ranks the bay of New York. Nothing can be more beautiful than this bay and city, as you approach it from the sea. Nearly the whole of it can be seen in one view, as it rises on the side of the hill to its summit, crowned by the immense fortress of "Saint Elmo," which is strongly fortified, and commands the city.

Naples is situated 118 miles south-east from Rome. It is very ancient, having been founded by an Argonaut as early as 1300, s. c. At first, it bore the name of "Parthenope;" but this original city was destroyed, and another was built on its site, called "Neapolis," since corrupted into Naples. It is about nine miles in circumference, and is the most populous city in Italy. It contains about 400,000 inhabitants, 40,000 of whom are "lazzaroni"—a class peculiar to this city.

There are a great many churches in this city, most of them very splendid, and richly ornamented with paintings and statuary. The grand cathedral is built upon the site of the temple of Neptune, and is a very ancient edifice. It was rebuilt by Charles I. The church of the Holy Apostles stands on the site of the temple of Mercury, and is the most splendid in Naples. Its library contains the manuscript of Tasso.

Among the works of art we may notice a statue in the "Capella di San Severo," which is considered a masterpiece. It is a female figure representing *Modesty*, covered with a veil, all wrought of white marble. It is so delicate and transparent that the spectator can trace, not only the general outline of the figure, but the very features and expression of the countenance.

Another exquisite piece of workmanship is a statue representing our Saviour extended in the sepulchre. This, like the figure of Modesty, is covered with a veil, and like it exhibits the form which it enfolds, with all its features, majestic and almost divine even in death.

Another figure represents a man entangled in a net, and endeavouring, with the aid of a genius, to disengage himself.

The church of "Saint Gennaro" is one of the most splendid in Naples, and is most elaborately decorated with paintings and rich marbles. It also contains 36 silver busts of saints which are exhibited on festival days.

Naples also contains several theatres. That of San Carlo is considered to be the

largest in the world; although the same honour is claimed by the "Theatre della Scala" at Milan. It has seven tiers of boxes, and is richly decorated.

One of the principal promenades of Naples is the Villa Reale, which is situated on the margin of the bay. It is a beautiful resort, and is filled with trees, shrubbery and flowers, interspersed with statuary. The celebrated antique group called the "Foro Farnese," formerly stood here, but is now at the museum. This museum contains numerous paintings and statues, both ancient and modern, which are among the finest works of art extant. Also a large collection of the antiquities of Herculaneum and Pompeii, which were removed as they were discovered, and placed here for preservation. The principal street in Naples is called the "Toledo," which is paved, as all the other streets, with luva—the only material used here for that purpose. Naples is the favourite resort of tourists and invalids for passing the winter; the climate being very mild, and the beauties of the bay and vicinity unsurpassed. Our artist spent a winter in this delightful spot, and was very liberally patronised by the elite of the visitors then present. During his residence here he occupied a small building which may be seen in the picture immediately over the head of the Driver of the Calesso, and is one of the most delightful situations in Naples.

Among the peculiarities of Naples, the most disgusting of all are the Lazzaroni. Their occupation is somewhat various; anything that offers at the time the greatest inducements; being by turns that of labourers, fishermen, beggars, or thieves! Owing to the mildness of the climate they require but little clothing; and a fisherman's boat, or the bare ground, serves them for lodging, while three or four cents' worth of maccaroni each day is sufficient for their food.

In the view given is a specimen of these people, in and about the vehicle represented, which is called a "Calesso." The calesso is a peculiarity of Naples. It has two high wheels, and generally one, sometimes two horses, which are of the poorest kind, and their driver not the most humane in the treatment of them. They are patronized exclusively by the lazzaroni, and not unfrequently a dozen of these people will crowd into and about one of these vehicles, and drive off on a gallop, shouting in the full plenitude of enjoyment. Indeed, a more happy or more independent set of creatures does not exist; but to the American it forms a melancholy feature in that system of government which requires that for a few to be rich and great, the rest of the population must be degraded beggars.

Naples was the scene of the exploits of Massaniello, who, though an obscure fisherman, succeeded in kindling an insurrection, and overthrew the government in 1645. He soon, however, became infoxicated with power, was guilty of great excesses, and finally ended his life in the most miserable manner.

# NO. IV. -BAY OF NAPLES.

This bay is conceded to be the most beautiful in the world. Everything within the compass of nature or art appears to have been lavished upon it. Cities, living and dead, vineyards, and deserts, are scattered on its borders in profusion; while towering above-all rises the lofty summit of Vesuvius, a monument to the desolation which it has occasioned.

This harbour is about 30 miles in diameter; but formerly it was considerably larget, as shown by the position of two ancient light-houses, which are now in the heart of the city. It is in the form of a parallelogram, the north-eastern end being towards Vesuvius, while the opposite looks to the sea forming the entrance. On the north-western side, on the Islands of Ischia and Procida, next the Promontory of Procida on the main land, between which and the lofty rocks of Pausilipo, lies the beautiful little bay of Baya; back of which are Lake Avernus, and places of interest mentioned in the previous scene; while the city and suburbs of Naples extend from this rock to the northern angle of the bay.

About six miles from the city, and on the base of Vesuvius, lies the town of Portici, under which are the remains of Herculaneum, mentioned hereafter. At the town of Portici is one of the five royal palaces, and the favourite abode of Madame Murat, exqueen of Naples. It was fitted up according to her taste, and contains among other curiosities a room lined on every side and ornamented with porcelain, from the celebrated manufactory of Capo di Monti, specimens of which are now very seldom met with. Between the mountain and the sea are the towns of Resina and Torre del Grees, beyond which, about 12 miles from Naples, is the buried city of Pompeii. The southeastern side is formed by a peninsula separating the bay of Naples from the poetic "Gulf of Salerno." On this peninsula is the town of Castellamare, the ancient Stabies, interesting chiefly as the stronghold of Sylla during his dreadful civil wars. This boundary of the bay is completed by the island of Capri, whose huge rocks act as a gigantic mole to break the force of the waves as they rush in from the sea. It is remarkable for its "Azure Grotto," the most beautiful in the world.

Vesuvius appears to be an isolated mountain, standing in the middle of the plain: but it is generally considered as a spur of the Appenines. The base is about 40 miles in circumference, and it is 3900 feet high. It remained in a quiet state for nearly seventeen centuries; and the first great eruption took place in the reign of Titus on the 24th of August, A. D. 79, at which time the splendid and luxurious cities of Herculaneum and Pompeii were buried beneath its lava and ashes. After this period it continued an active volcano, having eruptions of lava at intervals for nearly 1000 years. The fires then seemed to become extinct, and continued thus for 400 years. But since 1506 it has been constantly burning, occasionally with violent eruptions. The eruptions are always preceded by earthquakes more or less violent, and by a succession of subterranean explosions, growing louder and louder before the stones are ejected, many of which are very large; and the size of one is recorded which measured 108 feet in circumference and 17 feet high, and was thrown a quarter of a mile from the mouth of the volcano. The ashes and dust ejected by the eruption which destroyed Herculaneum and Pompeii, darkened the sun at Rome, and were carried by the wind to Egypt; and it is asserted on good authority that the ashes ejected during the eruption of 1631, were carried to Constantinople in such quantities as to frighten the inhabitants.

In this scene our artist has introduced a group of the lazzaroni, such groups being very common around Naples. Go where you will, at every turn you meet these people engaged in *looking heads*, a scene which strikes you as both comic and disgusting, though you will soon become, in a measure, accustomed to it from its frequency.

# NO. V. - ASCENT OF VESUVIUS.

Among the very interesting excursions which the traveller may make while a resident of this part of Italy, no one is more attractive than the ascent of Vesuvius. The road from Portici is, for some distance, of very gentle declivity, and the journey is generally performed on mules from that town to the hermitage, a distance of over four miles. Here travellers refresh themselves and prepare for the most difficult part of their journey. The view given by our artist is taken above this hermitage, where nothing is seen but the wild rocks and precipices of lava; and the general mode of ascent is also represented. The guide fastens a sash around his body and buckles it around the visitor; and taking his pole in one land, and a basket of provisions in the other, they start on the tedious march. Here can be traced the course of the lava as it has rolled down the mountain, or when pent in by the rocks it accumulated till its weight burst all before it.

Still toiling on, the traveller soon reaches the summit; and again refreshing himself, he proceeds to examine the crater, which is about three-quarters of a mile in diameter. Its formation is changed at every eruption, sometimes being filled up with accumulated lava in the form of a cone, which at the next eruption is blown out, leaving the crater clear and free, when the visitor may descend into it 300 feet or more, according to inclination. From the mouth there is always a light cloud of smoke arising during the day, and occasional flashes at night illumine the sky for a moment, and then die away. This surface of the cone is very hot, and those who visit it are consequently obliged to change their position very often. Many crevices are seen, the heat from which is so great as to set fire to a stick thrust into them; and sulphurous vapours are exhaled which will almost strangle any one who is courageous enough to look down. Here the guides cook eggs, which are eaten with other provisions which they carry for the comfort of their employers, and which are washed down by a few bottles of famous "Lachryma Christi" wine — the peculiar product of this celebrated locality.

The descent can be performed with much greater ease than the ascent, on account of the different formations of the two sides of the mountain; one consisting of huge rocks of lava, and the other of soft fine ashes, into which the visitor will sink eighteen inches to two feet. It is on the latter side where the descent is made, and the mode of accomplishing it affords ample room for diversion at the expense of the uninitiated. All that is necessary is to keep the body perfectly erect, and then to step freely forward; the rapidity of the descent causing the person to go down six to eight feet at every step. The shock is completely destroyed by the yielding of the ashes, which are soft and light as feathers; but it is difficult to meet with a visitor who has not made several bodily revolutions before he reached the foot of the cone.

Our artist has exhibited a few grotesque attitudes of the persons represented, as illustrative of these ludicrous scenes.

## NO. VI.-HERCULANEUM.

Under the town of Portici, about six miles from Naples, lies buried, at the depth of 70 feet, under accumulated beds of lava, the city of Herculaneum—the first victim of the fires of Vesuvius. It was destroyed by the eruption of the 24th of August, A. D. 79. Its name and catastrophe were too well recorded to be forgotten; but its site, though marked by the ancients with tolerable precision, was a subject of debate among the learned. An accident determined the controversy. A peasant, sinking a well in his garden. found several fragments of marble. The prince "D'Ebbeuff" being informed of the circumstance, purchased the spot, and continued the excavations, discovering various statues, pillars, and even a whole temple of the finest marble, adorned with statuary. The Neapolitan government then interfered, and suspended all further excavations for the space of 20 years; at which time, instead of satisfying public curiosity, and doing itself immortal honour, by purchasing the village above, and laying open the whole city, it bought the ground, and built a palace upon the spot. The excavations were indeed continued occasionally, but negligently, and rather for the purpose of profit than liberal curiosity. However a Basilica, two temples and a theatre, were successively discovered, and stripped of their numerous pillars and statues. Streets were observed payed and flagged; private houses, and even monuments, were explored. A great number of statues of bronze, pillars of marble and alabaster, paintings and Mosaics, many entire and in high preservation, others fractured and damaged, have been drawn from the edifices of this subterranean city, and give a good idea of its ancient opulence. Among the paintings. are several not only executed in the then known colours of white, red, black and yellow. but blue and green are also introduced. To these, we may add every species of ornament used in dress, weapons and armour, domestic furniture; and in a kitchen were Cound the culinary utensils, all made of copper, lined with silver; also vessels containing wine, which resembled a lump of porous, dark violet-coloured glass. The bed of a river was discovered, supposed to be the "Vesiris," which formerly ran through the city. Here was found a "triremis" - a vessel with three banks of oars, with the tackle, all made of iron or copper. Drawings were made of it; but the vessel was in such a decayed state, that it fell under the weight of a person who attempted to enter it.

In one of the temples, a statue of pure gold was found; but the most interesting discovery, was the library from which 1800 manuscripts have been exhumed. These were in so decayed a state, as scarcely to be legible. Many were carried to Rome, where a monk invented an ingenious machine for unrolling without destroying them. They were written on the Egyptian Papyrus, and fastened into rolls by means of glue. More treasures might, without doubt, be extracted from this long-forgotten mine of antiquity, but for the indifference of the authorities, who are swayed more by their regard for the safety of a heavy, useless palace, than for any considerations of curiosity and interest in the ancient city.

Herculaneum was founded by Hercules, 1250 years before the Christian Era, and is supposed to be the luxurious Capua which destroyed Hannibal's army, after it had possessed the fairest portion of Italy for 15 years.

# NO. VII. - GROTTO OF PAUSILIPO.

This celebrated grotto is often mentioned by the most ancient authors—among them, Strabo, Seneca and Pliny; but we cannot discover by whom, and under what circumstances, it was constructed; this alone, however, would prove its great antiquity. At. some age, the hill of Pausilipus was tunnelled to facilitate the communication between Naples and Puteoli, both of which cities belonged to the Cumeans, and it is natural to ascribe this great work to them.

This grotto is computed to be 2316 feet in length, 22 feet in breadth, and near the ends, 89 feet. In the line of this tunnel there are two shafts, cut through the roof to the surface, a distance of two or three hundred feet, which admit light and air. A large number of lights are kept constantly burning; yet, through two-thirds of the grotto objects can scarcely be discerned. As your carriage rolls on, you are soon wrapped in the obscurity of night. Noises approach, while the cause of them is unseen, and indistinct and shadowy objects flit by; at length they begin to put on some form, and in a few minutes, passing from the faint dawning through all the successive degrees of twilight, you suddenly emerge into the full brightness of day, upon the beautiful country which sweeps around the bay of Baya.

Near the top of the grotto, on the left of the view, is seen a small, round building, nearly covered over with ivy; it is the tomb of Virgil. Opposite to this, also near the entrance, a monk has a shrine, and collects alms from travellers as they emerge.

#### NO. VIII.—POMPEII.

This city is supposed to have derived its name from the triumphal pomp in which Hercules led his captives along the coast after he conquered Spain. It was nearly destroyed A. D. 63, by an earthquake. After this catastrophe workmen were employed in cutting new ornaments and pillars for their temples and palaces, which had suffered damage thereby; and their work still lies half finished outside the city gates. In A. D. 79, it was buried to the depth of several yards by the ashes and cinders of the same volcanic eruption which destroyed Herculaneum by a flood of lava.

Here everything bears a history eloquent with the past; and as the traveller walks through its deserted streets or enters its vacant dwellings, all seems too real, and bears too much of the present in its appearance, for him to realize that the owners saw their dwellings for the last time more than seventeen centuries ago. It was one of the most licentious cities of Italy; its harbour was crowded with vessels, and its streets teemed with a dense population. Now it is desolate, yet not decayed; its streets echo to a solitary footstep; and vessels seek another-port, avoiding the barren waste under which this once maritime city still lies.

In the view given, the artist has represented the "Forum Civilia," which was originally encompassed by porticos supported on magnificent Doric columns. In these porticos were the record-offices, senate-chambers, and other state-buildings. Beyond the

Forum are seen remains supposed to have been the temple of Jupiter, from the fact that a colossal head of that deity was found in it. This temple contained numerous statues and skeletons, one of which was crushed under a fallen marble column. From the appearance of the ruins, it must have been a building of great extent and beauty. On the left of this is seen the temple of Venus, which was a magnificent edifice, and contained, when opened, exquisite statuary and paintings.

The most interesting portions of this ill-fated city were excavated by the French. These are the Forum, Amphitheatre, Basilica with the adjoining temples, and the street

of tombs; but it is supposed that at least one-half of the city still lies buried.

The Amphitheatre lies outside of the walls, to the right of the marine gate, and it capable of containing 20,000 persons. The whole building, together with the subterranean dens where the wild beasts were kept, are still nearly as perfect as ever.

The city is commonly entered by the visitor at the southern or marine gate, which opens into the guard-house or barracks of a Roman legion quartered there. The next objects of interest are the two theatres, of which the tragic was much the larger, and of which a short description will be given. From these we pass to a square surrounded by temples, among which are those of Hercules, Isis, and Esculapius; and to the Forum, which our artist selected for the view. Near this is the Basilica or Judgment Hall, surrounded with columns. In the interior the judgment-seat is at one end, the rostrum or speaker's desk at the side, and the dungeons beneath, all nearly perfect.

From this interesting spot the traveller passes to that quarter occupied by private dwellings and shops of various artizans; and at last leaves the city by the northern gate about three-fourths of a mile from the southern gate, and enters upon the street of tombs, a part of which is shown in our next view.

About 500 feet of the walls have been uncovered. They are about 18 feet high and 12 feet thick, fortified by massive square towers at intervals.

In the streets are to be seen the marks of carriage-wheels, distinct as active travel left them. These streets are paved with large flat stones, and are about twelve feet wide. The houses stand in contact with each other as in modern towns. In fact, the whole city bears a strong resemblance (except that it is superior) to Italian cities of the present day. On the street there are taverns, with rings in front for securing horses; and within we find stains on the marble bar, where tumblers were left standing in the last festive hour! Among the dwellings, that of Sallust is unusually showy; and two others were found whose windows were of glass. There are workshops of different artizans — their work and tools all lying as if the proper occupants had left only to return in a few moments.

In the dwellings are seen their baths; rooms for dining, reception, and sleeping; also wine-cellars, with the "amphoræ" or wine-flasks still leaning against the walls. A sketch of some of these curious vessels is seen in the picture. Here are to be found kitchen and household utensils of every form and variety; furniture, couches, lamps and candelabra; mills in which families ground their corn; inkstands containing the remains of ink; loaves of bread with the baker's name still stamped upon them; and little household bells retaining still their own sweet domestic tones!

All kinds of scales, weights and measures were found; also tools of every variety. In one of the dwellings lay a case of surgical instruments, one of which was considered

by "Jean Louis Petit," an eminent French surgeon, as his own invention! He had

constructed one like it in every particular.

It does not appear that the eruption was so violent at first as to prevent the escape of most of the citizens, which supposition will account for the very few skeletons found. Those remaining were probably slaves, or those who, in the total darkness which prevailed even at noon, became bewildered or fell over fragments of ruin, and were rendered insensible. Only eighteen skeletons of grown persons and two of children—one quite an infant—have been discovered. Among these were the bones of a mother and her children, who perished locked in each other's arms, and one in the guard-house, whose bony ancles were still confined in the stocks. Perfect impressions of each corpse are distinguishable in the dust and ashes, several of which are now preserved in the museum at Naples.

Almost everything about the city would tend to convince the visitor that it belongs to the present generation; but when the solemn truth bursts upon his mind, he looks with sadness upon a country whose energy is at so low an ebb, that after the lapse of eighteen centuries, while the rest of the world has made such rapid progress, she still

remains unchanged.

į.

# NO. IX.—STREET OF TOMBS.

The suburbs of the city contained two descriptions of cemeteries—one for the ancient inhabitants, and the other for the Romans. The former of these still remains buried, and is thought to contain great wealth.

The tombs which are presented in the view, are situated on the celebrated Via Appia, so often mentioned by the classic authors. There are two ranges of these monuments, one on each side of the street, of various dimensions and designs; but the greater part are small, although very neat. A few are remarkable for their elegance and grandeur, and will compare favourably with the monuments of the present day. The white marble, of which they are built, is scarcely discoloured by time.

The tombs on the right of the picture are among the most beautiful. The first is the family tomb of Nævolia Tyche. It contains a chamber, entered by a door on the level of the street; on top of the chamber, steps arise, supporting a cubical monument, richly ornamented. On the side fronting the observer, may be seen a Roman galley, with its sail set, sculptured in basso-relievo. Next is a family burial-ground, surrounded by a low marble wall. Following this, is the monument erected to Calventius Quietus. This is solid; therefore an honorary tomb, and is an elegant specimen. The next is a rich, round monument, without inscriptions; and the last is the tomb of Scaurus, ornamented with fine basso-relievi, representing gladiatorial combats.

It was the custom of the ancient Romans to burn the bodies of their dead, and preserve their ashes in urns provided for the purpose. In the niches of some sepulchres are still to be seen these cinerary urns, containing the ashes of the departed.

The "Via Appia," the most celebrated of the Roman roads, was built by Appius Claudius. During its construction, it was necessary to overcome natural obstacles of the most formidable nature; and when completed, it well deserved the title which it

received of Queen of Roads. It is known to have been in perfect repair long after devastating conquests of the northern barbarians; and even to this day, the cutth through hills and rock, the bridges over ravines, and embankments over swamps, show the vast wealth and prodigious labour expended upon them. It is the great south male of Italy, passing through the city of Terracini, and originally ended at Capua, but even ually was carried to several other cities.

In the view may also be seen a beautiful representation of the great American Alex

which flourishes luxuriantly in this part of Italy.

### NO. X.—TRAGIC THEATRE.

At the south-eastern extremity of the city are the Tragic and Comic Theatres—the former of which, represented in the view, is one of the most perfect structures of the kind in existence. It was composed of "Tufa," lined throughout with Parian marble, and still accurately exhibits the form, and arrangements for the audience and actors in such a structure. It was built on the side of a hill, according to the custom of the Greeks, from whose work all Italian edifices of the kind were constructed.

The seats for spectators consisted of semicircular rows of high marble steps, one above and behind the other, and were intersected by numerous flights of stairs of convenient elevation. The semicircular area in front of the seats was used in Greek theatres at the orchestra, but in the Roman, as a place for senators and other distinguished persona. The stage was raised a little above this, and in the shape of a long parallelogram. Back of the stage were dressing-rooms, and other apartments, for the convenience of the actors. The ancients had none of the scenic arrangements of the present day on their stage, but it was ornamented with a profusion of statuary and vases.

The few marble seats still remaining, seem to show that the city had been excavated previous to its last discovery, whence we may conclude that the ancients considered

the ornaments and rich marbles which it contained too valuable to be lost,

Many heads and fragments of statues have been found, among which is one supposed to have represented the Emperor Nero, in his youth. Carbonated wood was found in considerable quantities; fragments of bronzes, ornaments of ivory, theatre tickets made of bone, and many other antique relics.

### NO. XI:-RUINS OF PÆSTUM.

This city is the Possidonia of the ancients. A colony of Sabarite adventurers first found this town, drove out the inhabitants, and established themselves in their stead. The Sabarites were, however, supplanted by the Romans, under whose dominion it assumed the name of Pæstum. After having survived the Roman empire, it was destroyed by the Saracens, about the tenth century; and it remained unknown to the world from that time until 1755, when an artist of Naples discovered its ruins while on a sketching excursion, and brought them into notice.

The ruins are about 50 miles south-east from Naples. The road to them lies through

highly cultivated vineyards for most of the distance, and passes through the celebrated selerno, on the Salerno bay—a town immortalized by the poets of the Augustan age. But amid its loveliness it has seen the terrors of many a battle. Here Hannibal stormed its walls, long and in vain, and the Saracens raged in triumph over its shores. A few miles from Salerno the scene grows dreary, and nothing but the extended plain relieves the eye, with here and there a herd of buffaloes roaming over it. At length the road enters the pestiferous swamps; and 20 miles from Salerno are seen the ruins of this ancient city.

As viewed by night, these ruins are most solemnly grand and impressive; and the mind runs back to other ages, as we gaze on those gigantic piles which seem to defy decay. The beautiful "Rose of Pæstum," celebrated by all the Roman poets, still blooms in all its freshness in May and in December.

Here, comparatively speaking, there are no ruins; all smaller works of art have beer long, merged into the common mass of earth; but the three temples, with the gate, stil rear their heads in bold relief against the sky, and will for centuries remain unchanged

The first temple which presents itself to the traveller from Naples is that of Ceres (seen in the distance in the view,) but its architecture belongs to a more advanced age than the others. It is of a rectangular form, 108 feet long by 48 in breadth. The temple of Neptune (the middle one in the view) is without doubt the oldest structure in Europe It is built of massive stones, that would do credit to Egyptian architecture, fitted with the greatest accuracy, yet without cement; it is 194 feet long and 78 in breadth. The roof has fallen in, so that nothing is seen but the majestic colonnade. The Basilica or public exchange, is the temple in the foreground. It belongs to nearly the same age as the temple of Neptune, and is 170 feet long by 80 broad.

The walls of the city still exist in detached spots, and are fifty feet high; and of its four gates but one remains. It consists of a single arch 46 feet in height. Its theatre and amphitheatre are almost entirely destroyed. Near by is a stream whose petrifying properties formed the material used in the construction of these temples. This stone is called travertino, and is found on the margin of the river in immense quantities. If a piece of wood is left in this stream for a few months, it is converted into solid stone.

Festum is very unhealthy, and at some seasons of the year dangerous, in consequence of the prevailing malaria from the rank vegetation and stagnant pools of water. It swarms with serpents of every variety; and in consequence of its deserted situation is frequented by brigands, who lie in wait for small parties who may visit the ruins.

### NO. XII. -AZURE GROTTO.

This beautiful work of nature is found on the north-western coast of the Island of Capri, facing the bay of Naples.

No traveller will leave Italy without visiting this "Blue Grotto of Capri," the most romantic in the world. The roof is a lofty gothic arch formed of rock, bristling with stalactites, which, together with the sand, shells, and water, all present an intensely blue colour. The entrance is at the apex of this arch, and is very small, being never more than two and a half or three feet in diameter, and in stormy weather is impassa-

Şŧ

ble. Those who enter lie down on their backs in a small flat boat made for the purpose, and work through the aperture with their hands against the roof. At the entrance, as well as in every part of the grotto, the water is about thirty feet in depth; yet it is so clear and limpid, that it seems only necessary for the visitor to put down his hand in order to gather the shells and coral which strew the bottom. The water appears to act similarly to a prism, by refracting and then reflecting the light into the cavern from the bright sun and brilliant skies of "Magna Grecia."

In the view given, the observer is supposed to stand in the grotto looking toward the entrance—a small white spot seen in the distance.

This grotto is very ancient, having been known in the time of Tiberius Cæsar; but was lost to notice until within the last twenty-five years, when it was discovered by a gentleman who was bathing near the entrance. The cavern contains a stairway leading to a subterraneous passage, the length of which is still unknown. Masonry seems to have been employed in the construction of the steps and passage, which probably communicated either with one of the villas of Tiberius, or with that of Julia, daughter of Augustus — both of whom resided occasionally on the island — and though the grotto may have been converted into a bathing-place, yet it is evidently the work of nature.

### NO. XIII. - ERUPTION OF VESUVIUS.

In the last view of the series, the artist has presented a representation of this terrific volcano in eruption, as seen by him in 1839. During this eruption, (for he saw two, while at Naples,) a river of lava, nearly a mile in width, poured its blazing torrent down the mountain, destroying, in its mad career, the beautiful groves and luxuriant vineyards which lay in its course.

This is one of those phenomena of nature which are so appalling, so grand, so sublime, that language totally fails when it attempts to describe, and imagination is utterly inadequate to form a conception. It must be seen, to be realized; and when once viewed, especially at night, its awful grandeur is never obliterated from the memory.

The eruption is preceded for several weeks by earthquakes, and vast columns of smoke arising from the crater. Suddenly the sea retires from the shore, and returns to its level. Then the explosions commence—louder than a thousand thunders! These are succeeded by flashes of red flame, and showers of scoria. Next, a stream of lava generally bursts from the side of the mountain, or, in more terrible eruptions, from the crater at the top, and pours its destructive current slowly but steadily down the side. When the lava has ceased, the ashes and cinders are showered from the crater upon the surrounding country.

Of the theory of volcanic action, little is known. From the facts which fall within our present knowledge, it would appear that the waters of the ocean exert a powerful influence, and are, perhaps, the primary cause. It will be recollected that all volcances, now active, are situated near the sea; hence the water, rushing, from unknown causes, through the caverns of earth upon those everlasting fires, produces an expansive energy which the crust of the earth is unable to withstand. This supposition is supported by the fact, that almost invariably, immediately before a violent explosion from the crater,

the sea suddenly retires from the shore, exactly as it would do if an immense opening were to be made under it, and which should rapidly receive its waters. That this effect should be produced, need not be surprising, when we remember the amazing expansive power of water when converted into vapour, and confined within prescribed limits. In this instance, probably the whole centre of the earth contains the firm ocean supplies it with water, and the vapour thus generated, if confined by the superincumbent earth, must occasion a violent disruption of the parts above it. Of the subterranean fires, we know nothing; but from our knowledge of their existence, and of their Cyclopian energy, we may almost consider as proved, the theory advanced by men of science, that the earth contains emboweled within it the material and power which will ultimately result in its destruction.

We have now noticed the most remarkable and the most interesting objects of nature and art to be met with in Italy. In leaving her, let not the mind be absorbed entirely by her ruined palaces and temples, her buried cities and her gorgeous scenery, for there is still another ruin - her inhabitants. Pass them not by in disdain, for naturally they are gentle and well disposed, brave and patriotic; but years of continued cruelty and oppression have almost changed their nature, and crushed their spirit. But the bravery of a people once so renowned is in them yet, and the splendid fabric of a Roman Republic may again be reared from the fragments of the past. Even now, this hitherto despised race have fought nobly, and with a bravery that deserved better success. True! Republicanism is smothered for a time; but every discharge of artillery, as it thundered upon their walls, struck deep in the souls of her citizens, and a consciousness of right is seen in those flashing eyes and bleeding hearts, which will increase in fury until it will burst a flood to overwhelm their despot. As we look with sadness upon the arbitrary power of these kings, and the servile condition to which their subjects are reduced, let us hope that the time is not far distant, when this naturally brave people will triumph over their oppressors—when the shadowy form of the demon "Monarchy" will vanish in the smoke of the last battle, fought in the cause of European liberty!

33 433ST BR1 4462 B 10/92 53-005-00







STANFORD UNIVERSITY LIBRARIES
CECIL H. GREEN LIBRARY
STANFORD, CALIFORNIA 94305-6004
(415) 723-1493

All books may be recalled after 7 days

DATE DUE

28D DEC 9 1997

BYAHFORES D

